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AMERICAN Cinematographer

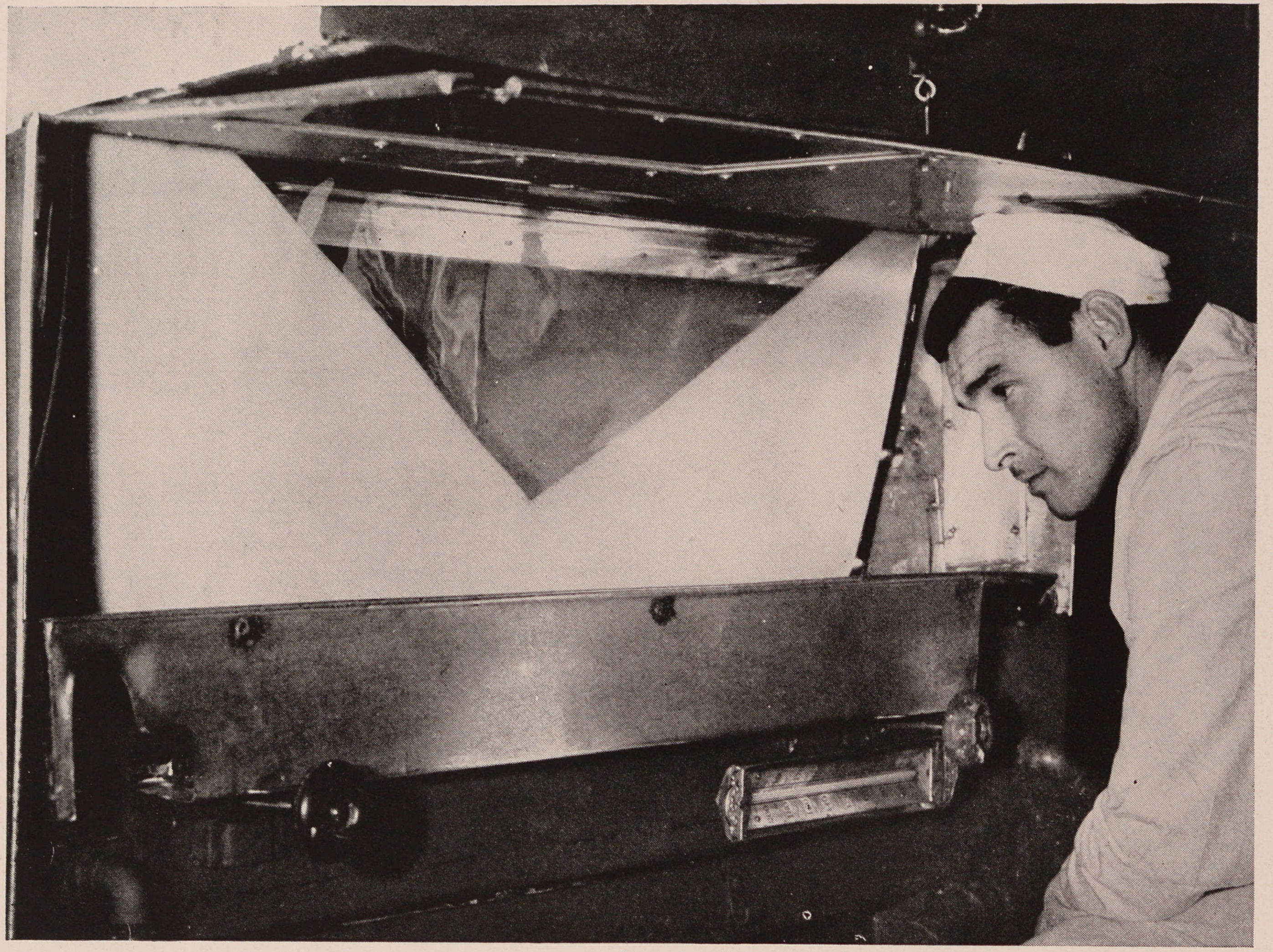
★ THE MOTION PICTURE CAMERA MAGAZINE ★

In This Issue . . .

Sound and the Amateur

September
1945

(No. 10 of a series on the manufacture of Du Pont Motion Picture Film)



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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE **CAMERA** MAGAZINE

VOL. 26 SEPTEMBER, 1945 NO. 9

CONTENTS

Review of the Film News 294

The Production of Scientific Films for Biological and Medical Purposes .... *By* J. YULE BOGUE, Ph.D., M.R.C.V.S. 295

Shooting Production Under Fire .... *By* SGT. HERB A. LIGHTMAN 296

Cradle of American Cinema .... *By* IRVING BROWNING 298

Cine-Chronized Sound on Wire for Amateurs .... *By* LISLE CONWAY, S.M.M.A. 300

Through the Editor's Finder 302

Sound and the Amateur .... *By* DON W. LOOMER 304

Among the Movie Clubs 308

Making the Most of the Film Situation .... *By* JAMES R. OSWALD 310

THE FRONT COVER is an informal shot showing Director of Photography, Joseph Valentine, A.S.C., preparing to film a scene for "Tomorrow Is Forever," starring Claudette Colbert (in center), Orson Welles and George Brent. Irving Pichel is the director. The film is by International Pictures.

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66

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HYPAN FILM

REVIEW OF THE FILM NEWS

BIGGEST news of the past month, naturally, was the ending of the war with Japan—although the introduction of the atom bomb may in time to come prove to have been the biggest news, not only of the past month but perhaps of all time. Look for cycle of films shortly dealing with the atom.

Influence of Television

Indication that motion picture executives are already beginning to think of the possibilities of television comes with the report that Director George Sidney, in the selection of players for "Holiday in Mexico," is looking for players suitable for both regular film projection and television. It is pointed out that players with nervous habits and inclinations toward the exaggeration of facial expressions will have to be especially shunned. While films already demand greater repression than was ever typical of the stage, television will require this quality to an even greater degree.

Picture for Italy

It is reported that 20th Century-Fox will set up a distributing outlet in Italy for all major studios wishing to handle product through pooling arrangements. Deal is said to have received the okay of the Psychological Warfare Branch, and the arrangement is slated to go into effect this month. Five companies are reported thus far in the pool, but they will maintain their own respective selling staffs.

Wage Control Lifted

Of significant importance to everyone in the film industry was the announcement by the Treasury Department of the lifting of control over wages and salaries. Now salary increases can be given, and technical and other workers in motion pictures can negotiate the salary problems without having to submit them to the Wage Stabilization division for approval. Lifting salary controls will be a boon to the free-lance cinematographers.

16mm Films for Europe

Interesting is the news from Europe that America's major film companies are being forced to distribute 16mm films in order to service the thousands of small theatres equipped with 16mm projectors installed by the Nazis during their occupation. Decision to distribute major films on 16mm stock was reached after a survey in France revealed that more than 5,000 theatres and screening places in that country alone were equipped only with 16mm projectors. A large number of these theatres are in rural districts, but in some regions all the theatres in entire cities have only the 16mm projectors. Many of these were put in by the Germans to replace wornout or destroyed 35mm equipment. But in hundreds of places the Germans established 16mm theatres in order to get their propaganda before the people. Use of 16mm equipment in theatres in Europe was practically unheard of before the war. . . . It is possible that 16mm projection in European theatres might lead to changes over here in the future, especially since there undoubtedly will be a large increase in educational films here, made on 16mm.

Taxes

While wages and salaries will probably go up, there is no definite indication that taxes will go down in the near future, despite rumors and wishful-thinking stories that come out of Washington. This applies both to individual income taxes and theatre admission taxes. Those in the know at Washington say theatre admission taxes definitely won't drop before sometime in 1946. While some Congressman, always thinking in terms of potential votes, talk about cutting income taxes, are proposing tax reductions, best guess is that there will be no tax reduction for at least another year . . . somebody has to pay for the war.

Hollywood and Radar

Now it can be told that Hollywood technicians played a vital part in the success of radar in the war. It is now revealed that the 18th AAF Base, Motion Picture Unit, at Culver City, California, made films on radar that were of inestimable value, especially in the bombing of Japan. A minutely detailed scale model of Tokyo and its environs was built by technical experts directed by Major Roy Seawright, Warrant Officer John Glass and T/Sgt. Joe Westheimer. This was used in filming a briefing short that was used to make all pilots familiar with Tokyo before going over to drop their bombs. Seventy-five per cent of the men at the Culver City base are from the Hollywood film studios. . . Their skill was of untold value to bombing pilots.

Films and Racing

Motion pictures will now be used to promote clean horse racing. Hollywood Park officials are going to film all races this fall on 16mm from start to finish of each race. Equipment has been installed by means of which the film is developed and ready for projection six minutes after the finish of each race. Cameras will have special magnifying lenses, making it possible to observe distinctly the movement of every horse and every jockey. Thus, by viewing the film, judges and stewards will be able to make quick and just decisions in cases of irregularity or contest. It is felt that jockeys will not try any tricks when they know the camera is trained on them.

Television Sets

It is reliably reported from Washington that the present applications for 224 television stations now on file will be acted upon within the next sixty days, and that by Christmas transmission of television programs from new transmitting towers in Washington will be under way. Representatives of companies prepared for television transmission predict television sets will be widely distributed within a year.

Here and There

Watch for decline of gangster films, and other types which might give peoples of foreign lands wrong impression of American way of life. . . . Warner Brothers Studios reported contemplating making film on the life of Winston Churchill . . . if Churchill continues his criticism of the United States for stopping lend lease it might not prove to be a happy venture. . . . End of war was barely announced when big manufacturers started drive for exploitation tie-ups with film companies. Auto makers especially want to get their new cars on the screen in every picture possible. . . . Film shortage headaches are ended with lifting of government restrictions. . . . Stanley Adams of the WPB in announcing the lifting, said "Motion picture people have been more cooperative than most. Generally speaking, I have found they have been most willing to do their part in our program."—H.H.

The Production of Scientific Films for Biological and Medical Purposes

(On 16mm Film Stock)

By J. YULE BOGUE, Ph.D., M.R.C.V.S.

THE production of scientific films for medical and biological purposes presents problems peculiar to this field which necessitate modifications of standard film technique. We are, in fact, recording living phenomena on film, and it is essential therefore that the active producer and director should appreciate the significance of the procedures carried out in demonstrating the mechanisms of living processes. He must be fully aware of the fact that living things are in a continual state of change, and that the changing is due to the adaptation of the living system to changes in its environment. If the system is to live normally, then changes great or small in the external environment must result in a series of reactions designed to keep the internal environment of the tissue constant within the very narrow range within which life is possible. It is desirable, therefore, that the director be medically or biologically qualified.

The techniques used in the demonstration of living processes must of necessity involve the introduction of new variables and some degree of abnormality, for example, anaesthesia. We attempt, therefore to control these variables as much as possible. When, in addition, the demonstration is to be recorded on film, special attention must be given to the additional variables introduced, such as the heat generated by the lighting equipment.

For the purpose of this discussion, the films will be classified into two main groups: that which includes those which do not make a new contribution to knowledge, but present in a suitable form knowledge which is at our disposal and which we wish to disseminate; and that group in which the film makes a new contribution to our knowledge of living processes or scientific technique. These two groups may be divided into two classes, that comprising a planned series of demonstrations, each of which logically follows its predecessor, and that class made up of single films which do not form part of a series.

Considering first the group in which the film does not make any new contribution to our knowledge, but is used to "put over" scientific knowledge in a scientific manner. Anything which is scientific implies an orderly presentation of the facts in an objective manner. Unfortunately, many medical and biological films are neither orderly nor objective, and yet are labelled scientific. This state of affairs is usually due to a lack of knowledge of kinematographic technique and to a lack of planning and appreciation of the possibilities of the film. It might be noted that poor films have been produced on subjects which should never have been filmed. I have seen one which was nothing more than a lantern slide six hundred feet long, over half of which was made up of running titles, while the remainder consisted of shots of stills.

There are two ways in which the problem is usually approached. The producer, who is often a research worker in a laboratory, may enlist the aid of a colleague who is an amateur kinematographer or call in his photographic department to deal with the camera and lighting. (Unfortunately the average photographic department has little knowledge of kinematographic technique.) Alternatively, he will employ a professional film unit; this is rarely done. In my opinion the time has now come when it is essential to utilize the services of a professional film unit whenever possible. It is regrettable that there are no such units at present which are experienced in this particular field, though there are a number of skilled individuals who, working on their own, have produced some excellent work. Even here, perhaps, the completed film could have been better for a variety of reasons. There are, however, quite a number of long term experimental procedures which do not lend themselves to the help of a professional film unit, if only on the grounds of expense. In these cases, professional script assembly, titling, and other services can be of great value.

These remarks, therefore, are addressed to two groups of people; those who are professional film makers with little biological knowledge, and those who are medically or biologically trained and who are not really familiar with the full scope and possibilities of the film.

It is essential that all the preliminary work, writing of the script, camera position and angles, lighting and exposure tests in difficult subjects, experimental procedures and so on should be fully completed before a single foot of the actual film is exposed.

The procedure, therefore, is to write the script, put on to paper what is to be demonstrated and decide definitely on the effect desired. The film may be a complete demonstration in itself, or it may be one of a series; if the latter, then at least two, preferably three, of the scripts should be worked out. Otherwise it is difficult to establish good continuity in the series. Each film should, however, be complete in itself and, at the same time, be in such a form that the succeeding films logically follow on. When the series has been seen by the student, he should carry away with him a vivid memory picture and a good general knowledge of the field covered.

The subject should first be considered from the viewpoint of its suitability for film treatment. The purpose of any film is to demonstrate motion or change. If there is no motion or change, then, in other than very exceptional circumstances, it is better to use lantern slides or charts, since they are much more effective, cheaper and less trouble. Some branches of anatomy can be taught very effectively with suitable film treatment, event though the structures may be static. There are cases in which the use of the film together with lantern slides is much more effective than either alone. This will be mentioned again later.

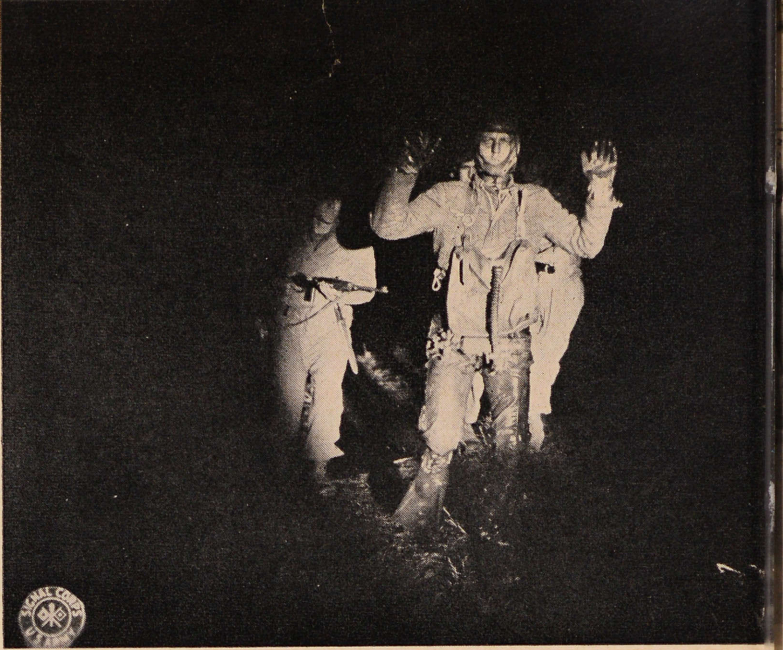
Having arrived at a favorable decision on the use of the film, the method of presentation must be decided. Here, of course, a knowledge of film technique is indispensable. It cannot be emphasized too strongly that if the film is to be an impeccable source of knowledge, then the subject must be faithfully represented and, further, it should be done in as straightforward a manner as possible. It should not be over-simplified, but all unessential fields of view, e.g., apparatus, especially oscillating or rotating components, should be ruthlessly eliminated from the screen, as they only serve to distract the attention of the audience from the very point you are wishing to demonstrate. Trick or technical effects might also be mentioned here, though they will be dealt with more fully later. A dissolve, wipe or split screen, for example, should only be used when it helps to clarify or connect a particular point; it should never be used for the sake of the effect, since the audience is more likely to be impressed by the effect and lose the thread of the demonstration.

Before proceeding to the actual writing of the shooting script, there is a controversial problem on which a decision must be made as it influences the type of script. The problem is—silent or sound. In my own mind, there is no doubt. In all cases where the teacher's opinion has to be considered—SILENT. If, however, the film demonstrates the discovery of a particular scientist, or is used to demonstrate an applied technique by an acknowledged expert in the field, e.g., anaesthesia or plastic surgery, then most certainly SOUND. If possible the commentary should be written, or, even better, both written and spoken, by that authority.

In films dealing with the mechanisms of living processes, there is much difference of opinion on the interpretation of detail. Therefore, these films should

(Continued on Page 318)

Note: The article by Dr. Bogue is printed through the courtesy of the Photographic Journal, official organ of the Royal Photographic Society of Great Britain. —The Editor.



Shooting Production Under Fire

By SGT. HERB A. LIGHTMAN

U. S. Army Signal Corps

AS a motion picture cameraman in Europe with the 167th Signal Photo Co. it was my job to get on-the-spot combat newsreel coverage, both for release in the States and for tactical analysis by Army intelligence officers.

But in addition to this mission, the particular four-man photographic unit of which I was a member received a number of assignments to shoot documentary feature productions at the front. The purpose of these films was to provide orientation features for our troops, as well as informational films for release on the civilian screen in America.

Our commanding officer, Capt. Merle H. Chamberlin, who in civil life is chief of projection at M-G-M studios, had consistently held to the theory that even in actual combat it was possible to more sharply portray the various facets of war if careful pre-planning were utilized along with as many studio production techniques as were practicable under the circumstances.

Hitherto, a cameraman on assignment shot more or less haphazardly, using a stereotyped formula and hoping that when he had finished there would be enough continuity to enable a coherent story to be cut from his footage. According to our plan, everything was to be worked out on paper before a foot of film was run through the camera, and this diagrammed script would be followed as closely as the changing situation would permit.

Our first chance to use this technique came when Lt. Col. Eric T. Tebow, photographic officer of the 12th Army Group, called our unit into his office one morning and told us that a request had come through from SHAEF for a documentary film to show in finest detail the workings of an Army Civil Affairs team in helping to bring a newly liberated city back to normal life.

The assignment was a challenge. It was easy enough to produce such a film on the sound stages of the Signal Corps Photographic Center at Astoria or at an Army-leased studio in Hollywood. These set-ups were geared for such filming, but we proposed to turn out a film of production quality in the actual locale where the action was taking place, directly under fire (since we would have to move in with the Infantry just as the city was falling), and using equipment that was designed for only the simplest type of newsreel photography.

We set to work on our shooting plan. We had been given free-rein on the treatment as long as we brought out certain definite points that the Army wanted stressed. In addition, of course, every detail had to be technically correct—and that meant *research.*

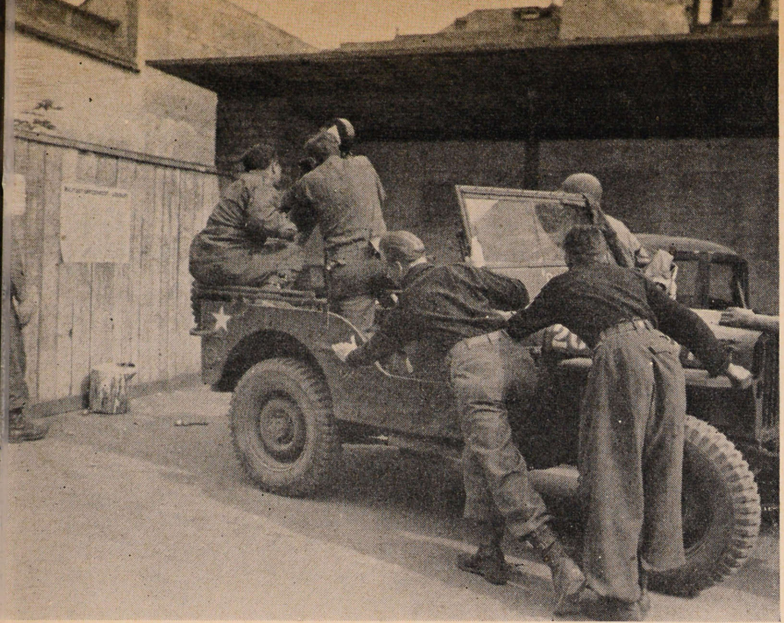
Our first step was to interview all of the high ranking officers of Army G-5, the agency which controlled Civil Affairs and Military Government. We asked questions, took notes, and absorbed all kinds of technical data. This done, we felt confident and "at home" in our subject.

The next step was to decide upon a "slant" for the film, some definite story line that would tie our film narrative snugly together and at the same time give it audience interest. To show an overall pattern of the Civil Affairs program would have been undramatic and uninteresting, so we decided to select one typical Civil Affairs team which was about to move into a typical French city, and to show every phase of its activity from preliminary planning to the final phase in which the city is shown once more free and alive and pursuing a normal course of affairs.

General Patton's Third Army was at that moment maneuvering into position before the fortress city of Metz, drawing up in battle formation for the attack which was to liberate the city. We decided that Metz was perfect for our purpose.

Within the unit we planned to "specialize" our jobs rather than to duplicate our efforts. S/Sgt. Gene B. Coogan, former stunt-man at M-G-M, who later became 1st Sgt. of our company, was operating cameraman. Gene was known as the most dare-devil cameraman in the E.T.O. He would go anywhere and do anything for a picture, whether it meant hanging by his ankles from the side of a cliff or dodging enemy bullets for a shot that would add that authentic combat touch where needed.

All photographs are official Signal Corps pictures made in European war area. Top right shows prisoner being brought in at night. Bottom left, is a production huddle. Upper left, at work.



My job in the unit was to do the writing, direction, and the planning of interior lighting set-ups. In addition we had two still cameramen, T/4 Walter MacDonald and T/5 Stanley Slevin, who were to shoot set and production stills, as well as action stills for release to the photographic pool.

I started to work on the shooting script. It was written in the finest detail to be sure that we would record correctly all phases of the subject that had to be shown. Yet enough leeway was allowed to provide for the filming of unforeseen situations which we knew would arise. *Action* was the keynote of this script. We wanted to *show* rather than *tell* our story. We wanted it to have the human touch and to show the "behind-the-scenes" phase of battle which we knew our audiences back home were eager to know about.

In order to give a general scope to the film and to imply that this particular Civil Affairs team was just one of hundreds that had gone into liberated cities with our advancing armies, we started the script off by writing in a montage that began with the D-Day invasion, showed the battle across France, the human misery and suffering in the wake of war, and the efforts of Civil Affairs to restore order. The script then narrowed down to our one specific team and brought out every detail of its work in Metz.

The script was submitted to 12th Army Group and was approved without revision. We began to pack our equipment. A Mitchell silent camera and a Wall single-system sound camera were available in the company. But since we had planned on dubbed sound effects and off-screen narration, and since we knew we would be shooting under very precarious conditions, portability of equipment was very important. So, instead of the heavy cameras, we took with us a standard spider-turret, motor-driven Eyemo with 400 ft. magazine. Our lenses varied from a 1-inch wide-angle to a 12-inch telephoto.

For off-the-cuff shooting which we knew would be the only way to catch certain sequences we took along a single-lens, 100 ft. Eyemo of the "bomb-spotting" variety. We had extra batteries, magazines, and a supply of DuPont Type 2 film.

Sixty per cent of the scenes called for in the script were interiors, which meant that we would need lights. The lights issued by the Army were of the large "dish-pan" type which took a No. 4 photoflood and were useful for general illumination. Each of these had adjustable barn-doors to allow some measure of control. In addition we rigged up some spots using sheet-metal and tin cans for condensers and using Eastman reflector-spot lamps. We ended up with four of the photofloods and two spots.

Electrical current was a problem. We couldn't depend upon local current because many of the power stations had been bombed out of action. So we took along our own current in the form of two small 25 kilowatt generators which we mounted on a trailer and hitched onto our jeep. We added a "gaffer" to our crew to act as general utility man and to work the generators.

When equipment and personnel were all present and accounted for we set off to join our Civil Affairs team in the town of Thionville, France—which at that moment was very much the combat zone. The Moselle River cuts this industrial town into two halves and we arrived to find one half rather uncertainly held by American forces, while German troops were firmly intrenched in the other half. Both sides were shelling each other furiously.

In a building a scant 200 yds. from the river and very near a park which for obvious reasons the doughboys had dubbed "Purple Heart Square," our Civil Affairs team was busily ministering to the needs of the liberated half of the town, as well as preparing for their entrance into Metz when that city should fall.

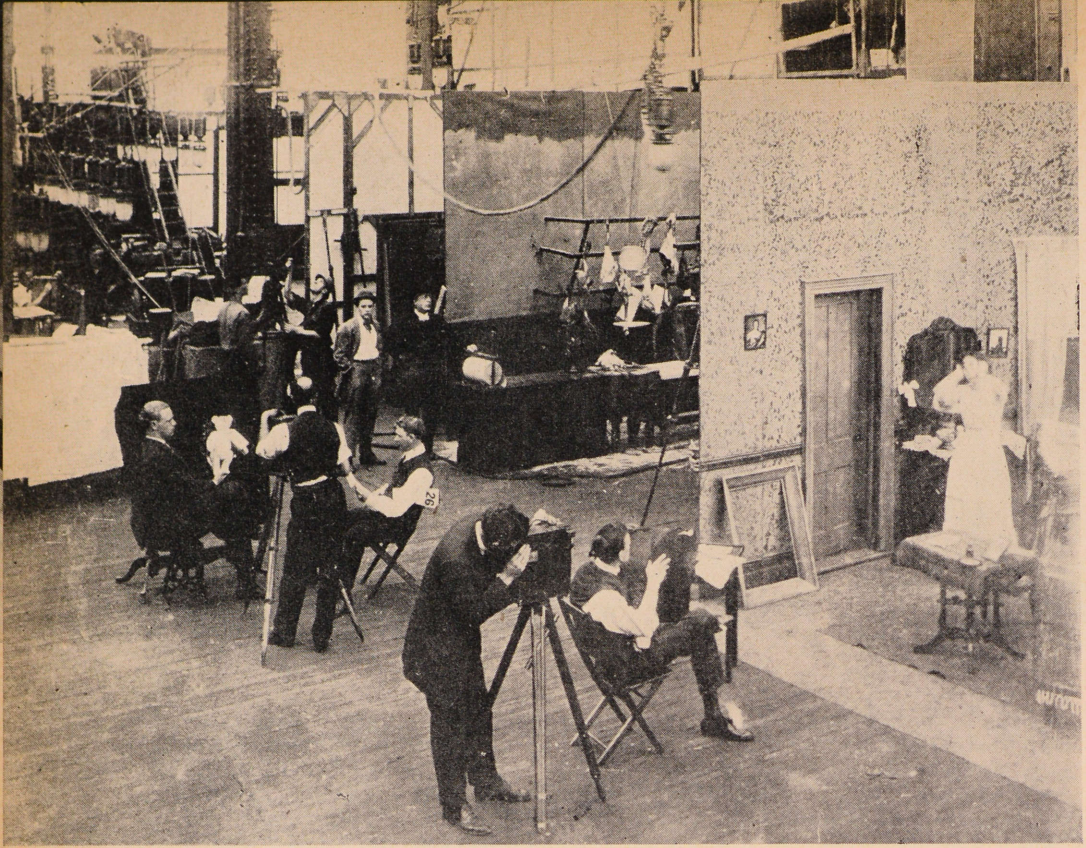
Top left, army jeep is their camera dolly. Other two photos show crew at work.

We introduced ourselves to our "cast" and started shooting immediately. For "sets" we used the actual offices being used by the team. Lights were set up, props arranged, the camera was placed in position, and we were ready for action.

Here, just a word about our lighting. As I have pointed out before, our main objective was to make every foot of film, even though partly re-enacted, as realistic as possible on the screen. This applied to lighting as well as to camera movement and action. Each scene had its own diagram of light placement, camera angle, and approximate composition in the frame.

In designing the lighting we were very careful to avoid anything that was "arty" or of the Hollywood glamour variety. We strove for a sharp, documentary effect, which meant that we duplicated source lighting as nearly as possible. If a character were sitting at a desk so that his face were strongly illu-

(Continued on Page 306)



Left, a scene from "The Great Train Robbery," directed and photographed by Edwin S. Porter for the Edison Company in 1903.

Cradle of American Cinema

By IRVING BROWNING

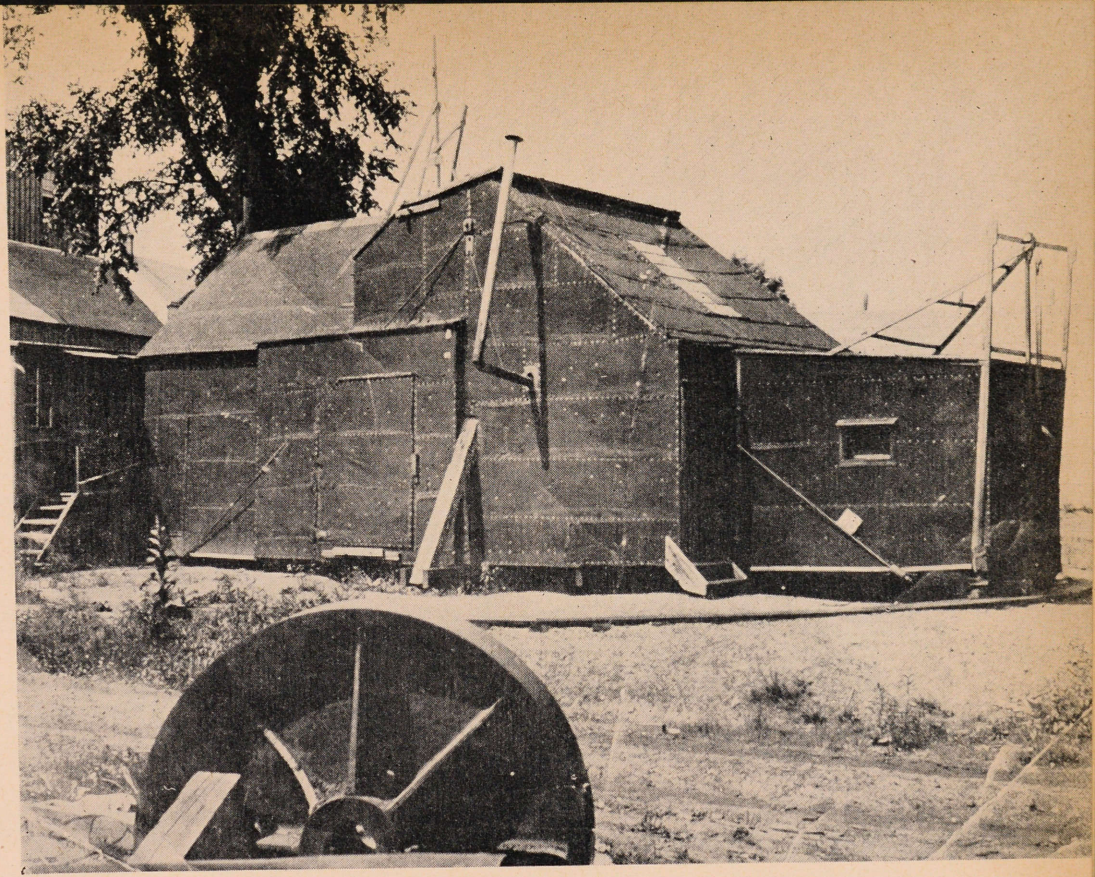
Do you remember the days of the "Nickelodeon" when a nickel admitted an adult or two children to a moving picture show? When half of the admittance ticket permitted you to stay for an extra show? When the projection machine broke down or there was a change of reels and a slide appeared reading, "One Minute, Please"? When advertising slides were shown? When the show was interrupted with a slide reading, "Madam, Your Baby is Crying Outside," and many of the women edged their way by you, rushing up the aisle, going to the street to find out if it was their baby? Do you remember when the lights went on between shows and an attendant walked up and down the aisle spraying perfumed disinfectant over your head which you didn't mind, because you liked the odor? Do you remember such slides as "Do Not Spit on the Floor—Remember the Johnstown Flood," or "Ladies, Please Remove Your Hats," or when the film appeared upside down and when the audience stamped their feet and whistled to let the operator know that something had gone wrong, he would show a slide that read, "Please Don't Whistle or Stamp on the Floor"?

Those were the days when I saw my first moving picture in a nickelodeon. I was one of the two kids who went in to see the show for a nickel, about the year 1908. Then and there I sought the owner of the store nickelodeon and began asking a lot of questions. "What makes the movies move"? "How were they made"? "Who makes them"? "Are they real people"? In fact, I asked many questions the owner could not answer. The only information he could offer was that he booked his films in Union Square; that real people were in them, and if I went to Union Square I could find out more about them. At that time I lived in Harlem, New York City, and a trip to Union Square was quite an adventure. But I had to know about the movies, so I made the trip which was my introduction to motion pictures. I learned that a good deal of the film was made in studios close by, in the Union Square area. The Majestic and Reliance Film Companies were in Union Square. The Biograph was at 14th Street, near Fifth Avenue, and much of the film was made in other parts of the city, in open air stages and in New Jersey.

In a remote street in the Bronx, Thomas Edison built a large studio especially for the production of moving pictures to be shown on the screens in this country and in Europe. This Edison Studio is situated at 2826 Decatur Avenue, Bronx, New York, and is now known as The Filmcraft Studio. There is a brass placque hanging between the reception room and hall on the main floor with the inscription, "In Memory of a Great American, Thomas A. Edison, Who on This Site, in the Year 1904 Erected New York's First Motion Picture Studio." The present Filmcraft Studios has a new concrete front added to the original building. The glass top has been removed, which was so necessary in most of the studios of the early years. Close observance of the illustrations of the original Edison Studio and the present Filmcraft Studio will reveal that change.

The Edison Studio cost $100,000 to build. It had a large glass top and the building measured 100 feet in length, sixty feet in width, and forty-five feet in height. It had an area of twenty-four hundred square feet, and there was a water tank built into the concrete floor stage with a capacity of 130,000 gallons of water for filming aquatic scenes. Prior to this studio, Edison manufactured

Left, an interior of the stage in the Edison Studio in the Bronx. Note the Aristo arc lights hanging in the rear, and the two units working so close together.



Right, the famous Black Maria—the first motion picture studio in the United States, built at West Orange, N. J., in 1893.

films for the Kinetescope Peep Show machines, which were produced at West Orange, New Jersey, in the experimental studio, made of wood and tar paper, known as "The Black Maria." It was built in 1893 at a cost of $637.67. The "Black Maria" was abandoned because the Peep Show was unsuccessful financially. It was necessary to show the moving pictures to a greater number of people for financial profit. By 1894, the first projected film was shown by Edison in New York, after which, regular production started.

In the original Edison studio photograph is a bus which was known as "The Merry Widow." It had a round seat in the back which on location, was tented-in and used for a dressing room. The lights used in the studio were Aristo arcs. Studio floor space was sectioned off in two stages known as Stage 1 and Stage 2. Ed Porter was then studio manager, and Jack Thiess, now with DuPont Film Company, was head cameraman, though he did not actually handle a camera. It is said that the interiors of the most exciting film of 1904, known as "The Great Train Robbery," was made at the Bronx Edison Studio. There have been many conflicting stories, but the writer believes these to be authentic facts.

In those days it was difficult to entice legitimate stage performers into the film studios, but there was one thing that did bring them into the fold. That was the salary of $50.00 per week and three square meals a day, compared to the "legit" theatre salaries of $30.00 per week and two meals a day. Among the first actors known to have performed in the Edison Studio was Marc McDermott, and the first director was J. Searle Dawley.

Edison published a bi-monthly booklet known as "The Edison Kinetogram," and on the fly leaf, alongside his photo, were the words, "Thomas A. Edison, to whom the world owes the Moving Picture Idea." In the Kinetogram of August 1, 1909, announcement was made as follows: Miss Cecil Spooner has been employed to enact the difficult dual role of Tom Canty, the pauper boy and Edward, the boy Prince of Wales, in the film production of Mark Twain's celebrated story, "The Prince and the Pauper." Maude Adams has declined an offer of $50,000 to give a performance of her Joan of Arc for a moving picture firm, to be exhibited all over the country. She does it because she thinks more of her art than of money making. Artistically, she may be right, so far as her own feelings are concerned and particularly so far as elevating and instructive influences are concerned, she is wrong.

August 20, 1909, Edison released a 600-foot subject called "The Wright Brothers Aeroplane"—A Film of Achievement.

Released September 14, 1909—"Little Sister," length 975 feet, listed as dramatic, written especially for the Edison Company by Edward W. Townsend and listing a cast of characters as:

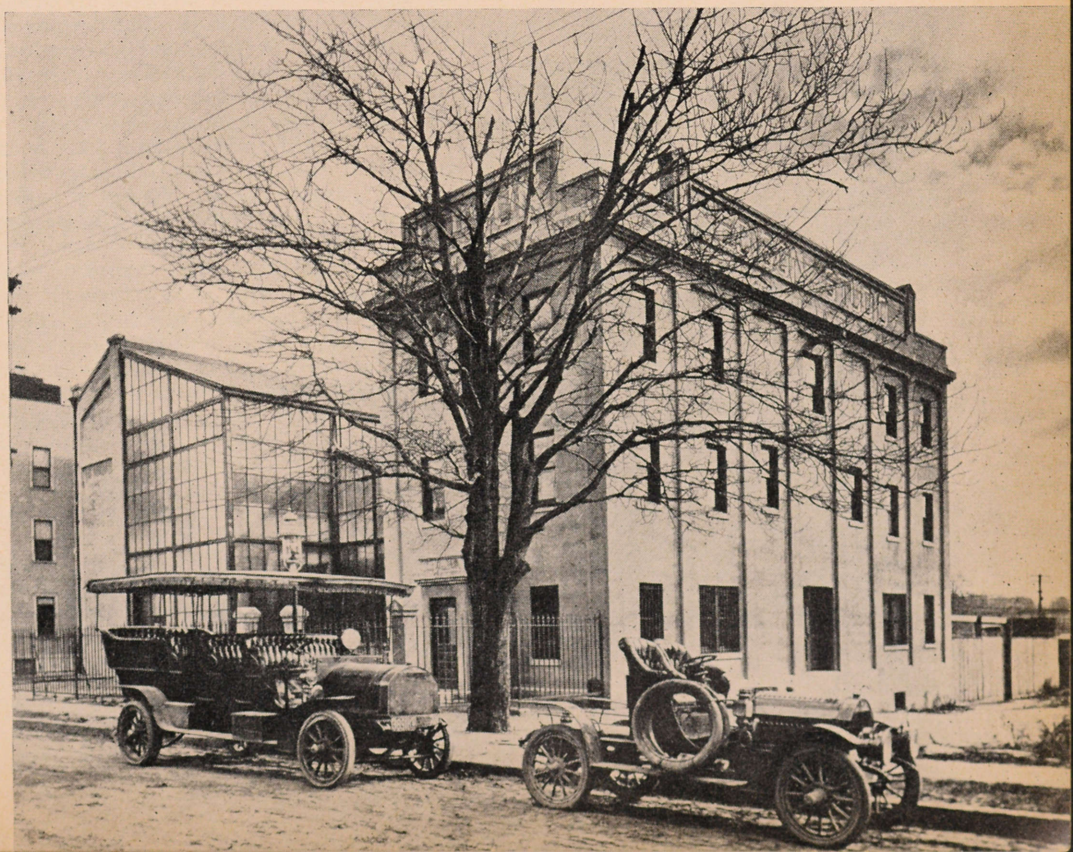
Little Sister......Miss Ethel Browning
Dicky, her brother...Mr. Bertram Yost
Mr. St. Clair.........Mr. Tefft Johnson
Mrs. Manning......Miss Josephine Fox
Mrs. McGlinn.....Miss Maggie Weston

In the October 1, 1909, issue of Kinetogram, the editor took the pleasure of introducing the first of the gallery of players to the readers of Kinetogram. William J. Sorello, an actor of fifteen years training and standing high in his profession, having been connected in the dramatic profession with Faversham, Savage, Jefferson, E. H. Sothern and Robert Mansfield.

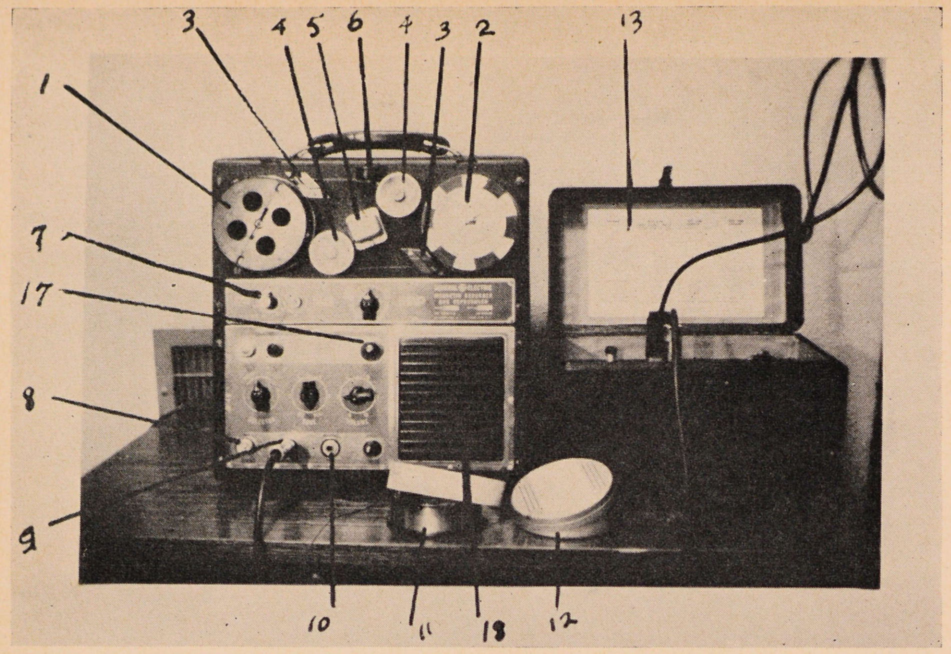
October 15, Kinetogram introduced Herbert Bostwick, hailed from the critical eye of the wizard of the stage, David Belasco.

November 1, Mlle. Pilor Morin was introduced and she in her interview tells of the value of the silent Drama or Pantomime in Acting.

(Continued on Page 316)



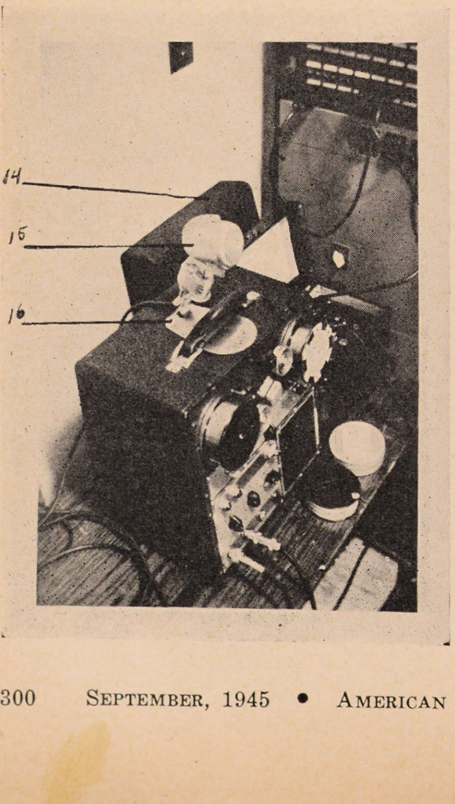
Right, the original Edison Studio at 2826 Decatur Avenue, Bronx, New York, built in 1904 for the production of theatrical movies. (All photos courtesy of Museum of Modern Art Film Library.)



Cine-Chronized Sound On Wire For Amateurs

By LISLE CONWAY, S.M.M.A.

WITH the ending of the war will come an almost entirely new device for the amateur movie maker and the professional cinematographer to experiment with—the "sound-on-wire" or the magnetic wire recorder and reproducer. This device, the development of which has been spurred by the exigencies of war, has come to the fore as an important means of quickly and easily obtaining sound recordings from almost any location that 110 volt, A.C., power can be had. Even without this power source the recorder can be operated in the field from a battery vibrator power supply.



The combination recorder and reproducer is a complete, self-contained unit, weighing only a little more than the average portable typewriter and but slightly larger in size. Microphone, microphone cable, amplifier, recording and reproducing mechanism, along with a built-in speaker and power cord are complete in one case.

Essentially the recorder performs the operation of magnetizing small sections of wire flowing through its recording head. These sections are magnetized in proportion to the frequency and intensity of the sound wave which the microphone picks up. The wire used, only .004" in diameter and loaded on a 3¾ inch spool, is about two miles in length. It will record over a half hour of speech and music continuously when run at normal speed. However, when recorded at half speed over an hour of speech may be recorded with some reduction in quality. After recording and rewinding, the wire is run through the combination recorder-reproducer head and its magnetized sections furnish the magnetic energy, which in turn, operates the amplifier and speaker to render a reproduction of the sound originally recorded. This recording may be played back over and over again without any apparent loss of quality. When the recording is no longer desired it may be wiped off or "erased" while a new recording is made on the same section of wire simultaneously. Recordings may be made and played back indefinitely on the same wire.

(Continued on Page 312)

Description of numbered parts of G.E. Model 51 Magnetic Wire Recorder.

1. SUPPLY SPOOL. Holds about two miles of 4 mil, medium carbon steel wire, grease covered for rust prevention.
2. TAKE-UP SPOOL WITH STROBOSCOPE MOUNTED IN POSITION. This spool is identical in construction with the supply spool. It revolves at 400 r.p.m. at rated line voltage of 115 volts, 60 cycle, alternating current. The stroboscope disc shown, is designed for 500 r.p.m. operation due to abnormal voltage operating conditions when picture was taken.
3. "LEVEL WINDING" LACING DEVICE for supply and take-up spools. These move back and forth across the spools similarly to the level winding mechanism of a fisherman's casting reel.
4. "ANTI-CHATTER" PULLEYS act to smooth out vibration of the wire before reaching the record-reproduce head and after leaving it.
5. RECORD-REPRODUCE HEAD. This head performs the operation of magnetizing small sections of wire passing through its slot (in the top) in direct relation to the frequency and intensity of the signal the microphone picks up. On "playback," the head becomes a reproducer and reverses the procedure, feeding the amplifier and speaker.
6. "ERASE" OR "WIPE-OFF" HEAD. During recording operations this head erases or wipes off magnetically any signal on wire passing through it before it gets to the record head.
7. AUTOMATIC TIMING DEVICE will stop the recorder at any preselected point on the wire, or will stop the supply spool before it runs out of wire. It reads time in seconds and minutes.
8. MICROPHONE INPUT for the high impedance Turner dynamic microphone furnished with the recorder as standard equipment.
9. FIRST STAGE INPUT. This jack may be used to feed the recorder from an outside source other than the microphone furnished. It is a high impedance input and may be used as a "bridging" input—although the use of a matching transformer with a bridging primary and 60,000 ohm secondary is recommended for this purpose.
10. OUTPUT JACK. A 3½ ohm speaker may be driven externally from this jack, or through the use of a matching transformer any P.M. speaker or line may be fed from this point. When this jack is used, the built-in speaker (18) is disconnected from the circuit.
11. ADDITIONAL SPOOL OF WIRE. Additional spools of wire may be used interchangably by slipping off the regular supply and take-up spools and slipping on new supply and take-up spools.
12. METAL SHIPPING CAN. This metal can, bearing a label and a place for stamps may be used for storage of recordings or for shipment of same from point to point.
13. IMPEDANCE MATCHING DEVICE (UNIVERSAL). This device, designed and constructed by the author, enables the recorder to record from either a 500 ohm line or a 50/250 ohm microphone in addition to the regular high impedance microphone furnished with the recorder. Through the use of this device the recorder will also feed from its 3½ ohm output into multiple, three winding transformer so that P.M. speakers of 4, 6, 8, 16, and 500 ohms may be fed (by using selector switch) in addition to a 500 and 250 ohm line.
14. FRONT COVER OF WIRE RECORDER. The front cover releases by a spring tension button on its lower right hand side and lifts off similarly to a typewriter cover on a portable.
15. TURNER MODEL 22D HIGH IMPEDANCE MICROPHONE furnished as standard equipment with the recorder. Approximately ten feet of microphone cable is also included.
16. DESK STAND FOR MICROPHONE also included with recorder.
17. NEON GLOW LAMP used to indicate overloads of signal during recording by flashes.
18. BUILT IN SPEAKER Utah 5", P.M. type, 3½ ohm voice coil for monitoring on playback purposes.

WE THANK YOU — —

for
your patience
your understanding
your friendly helpfulness
in our difficulties of
the past four years —

WE PROMISE YOU

from this time forward —
A complete and extended program
of
BRULATOUR SERVICE
with
EASTMAN FILMS —

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THROUGH the EDITOR'S FINDER

THANK God, the war is ended! Let us all pray that we will never have another. Let us pray that we will never have to drop another atomic bomb; that the slaughter of women and children will vanish from the earth; that men will learn to be men and not savages; that greed and hatred will disappear from the hearts and minds of everyone; that out of all the suffering, slaughter and destruction will arise a new world in which all men will have an equal right to live a life of freedom and happiness.

But while we pray, we also wonder—wonder whether or not the leaders of the many countries that have been involved in massacre and bloodshed will have the welfare of just their own countries at heart, or the welfare of an entire world. Already there are bickerings that could easily lead to more war in many of the countries that have been practically exhausted by the struggle. In China there is a possibility of civil war. In Greece, Poland, Romania and many other spots politics and greed have raised their heads before the blood of millions has become dry on their streets. Even Winston Churchill has publicly criticized the United States of America for stopping lend-lease; has criticized a country that has provided food and armaments for almost an entire world in the fight to wipe out those who wanted to destroy England as well as all other nations that believed in democracy.

Not until all men educate themselves to the point where the good of the entire world comes before their own desires will we cease warring. Please God, may that time come soon, for if another world conflict comes our entire civilization stands to be wiped out.

WE have just received another letter from our good friend John Dored, esteemed member of the American Society of Cinematographers, and War Correspondent in the European area for Paramount News ever since the start of hostilities. We wrote him some time ago asking him to tell us something about his experiences, but John is too modest to give us much. He says he is now in Norway and adds:

"It is difficult for me to tell things about myself. If I told you the truth about those experiences they might sound like boasting. The fact remains, however, that since I became a newsreel war correspondent, beginning from Anzio beachhead and up to V-Day in Germany, I am known as a real 'front-work' man, sticking always with the most forward units with the deep-in-my-heart-admired and respected G-I's. If one does not stick with the forward fighting units he gets no pictures that show what war really is. I did my bit of that kind of stuff. Have covered the fighting in Italy before the fall of Rome, and then on up to Leghorn with the Fifth U. S. Army. Then the invasion of South France, with the 7th Army. Then with the U. S. 6th Army Group through Rhone Valley, Vosges, Alsace and into Germany. Crossing of Moselle River and crossing of the Rhine at Worms (both rather hot jobs!). Then the conquering of the Saar, piercing the strongest part of the Siegfried Line, and later with the 9th U. S. Armored Division, the captors of the Remagen bridge, sweeping into Germany up to Checko-Slovakia. Am mighty glad the war is over."

That's it, as related by John. We bet he could tell some really thrilling stories of his adventures, if he would.

IT IS our sad duty to inform our readers of the untimely death of Chief Photographer's Mate Jack Mackenzie, Jr., who photographed a large part of "The Battle of Midway" safely, but who was killed recently in an automobile accident while returning from a very dangerous mission at the Muroc Army Base. Also killed in the accident was Photographer's Mate 1st Class Ed Roach. Severely injured was Photographer's Mate Herbert Wolf. All three formerly worked in the Hollywood film industry and enlisted in the Navy and were assigned to photographic work.

Mackenzie enlisted in the summer of 1941. At the battle of Midway he stood on the roof of a power plant and calmly photographed the battle while Jap planes dropped bombs all around him. For some time he has been working with the National Defense Research Committee and scientists at California Institute of Technology on an important new rocket weapon.

E. C. Watson of the California Intitute of Technology paid Jack and Ed a beautiful tribute in a letter sent to Commander Al Gilks, under whom they worked. It read in part: "I hope you will inform the families not only that our sincere sympathy goes out to them, but that their loved ones did not live in vain. Their contribution to the winning of the war was no small one, and they will continue to live in the beautiful and valuable films which they took so skillfully and so daringly. The lives of those of us who labored with them have been enriched by their work and the lives of many others have been saved by the accomplishments in which they had so important a part."

ONE of the most interesting activities of the American Society of Cinematographers is the monthly stag dinner held in the organization's clubhouse. These dinners are interesting because following the dinner outstanding speakers talk on technical problems, new photographic methods are revealed and discussed, and unusual films are screened. An advanced amateur would find such a meeting to be something he had always dreamed of but had never experienced.

One of the most largely attended of these dinners was that of August 27th. More than one hundred of the top directors of cinematography of Hollywood were on hand. Following the dinner, Emery Huse of the Eastman Kodak Company, an authority on color, gave a talk on color from its inception to the present. It was one of the most interesting talks ever given at these meetings.

AMERICA'S millions of radio listeners should send a message of thanks to the famous Masquers Club of Hollywood next month.

Ever since the beginning of commercial radio broadcasts weary and patient listeners have had to listen to whatever a sponsor has wanted to give them in the way of a radio program. This writer has often turned from one side of the dial to the other in an effort to find some program that would be interesting—then turned the radio off and has gone to bed cursing radio programs.

But the Masquers Club, composed of three hundred of Hollywood's leading personalities, has conceived another type of radio program which should gladden the hearts of all radio listeners. The program will be built from the requests of radio listeners throughout the United States and Canada. It will be called "Request Performance," and is being sponsored by the Campbell Soup Company. It will be heard from coast-to-coast each Sunday evening, starting October 7th, at 6 p.m. to 6:30 p.m., Pacific Time.

All you have to do is write "Request Performance," CBS, Hollywood 28, California, telling what motion picture, radio or stage star you want to hear on the program, and also telling what you want that star to do. President Charles Coburn of the Masquers says, "We will do the rest. We will fill every request humanly possible." Each program will be made up from the requests. So the listeners now can ask for what they want—and get it, according to Mr. Coburn, who is one of Hollywood's most brilliant actors and an Academy Award Winner.

This writer, for one, is happy about this idea and congratulates the Masquers and Campbell Soup Company for giving the public a chance to build its own radio show.

ONCE again we are being asked to give—and give generously—to our Victory Chest which now more than ever needs the help of every person in America. The fighting has ended, but the effects of the war remain . . . to cause

(Continued on Page 319)

Houston FILM PROCESSING EQUIPMENT IS THE ANSWER

TODAY'S business operations are being speeded and simplified by the use of microfilm and motion pictures. By offering facilities for fast, local processing of such film, the owner of Houston Film Processing Equipment can build a profitable, permanent business.

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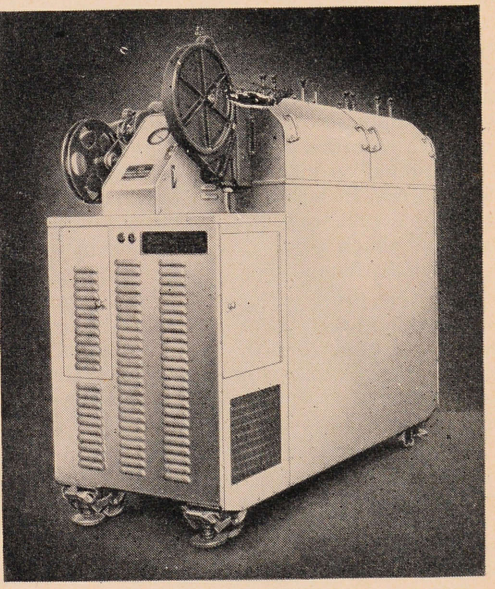
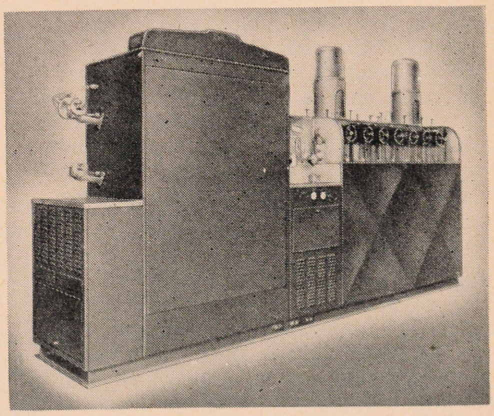
* * *

Houston Film Processing Equipment is designed and built by men who know the needs of this industry. Fully automatic, compact and completely self-contained, these machines require no extra equipment. Write for illustrated folder and prices.



***Houston* Model 11** — Processes 16 mm. negative, positive and reversal film. Processing speeds up to 20 feet per min.



***Houston* Model 10** — Processes 35 mm. negative and positive film. Processing speeds up to 2400 feet per hour.

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SOUND AND THE AMATEUR

By DON W. LOOMER

Los Angeles 8mm Club

SOUND has had its place with motion pictures, almost from the advent of the motion picture itself. Since the days when the old so-called silent pictures came into being as an industry, sound in one form or another has been progressing along with the cinema art itself. We all can remember the first movies we saw, with some magician of the keyboard pounding out a piano obligato to a potent love scene dripping with "Hearts and Flowers" or a stirring chase of the villain through a rocky gulch accompanied by a whirlwind rendition of parts from "The William Tell Overture." No, sound is not new, it has just grown up. It grew from a barrel-house piano, and its many variations through the four and five manuals of magnificent pipe organs into recorded sound. Vitaphone presented sound on discs, synchronized to a high degree, in which stage it remained until the sound was recorded on the film itself, at which point it now stands in a near-perfect form.

With this brief background, it is easy to understand why the advanced amateur and many beginners in the practice of making home movies have turned their eyes and ears to sound as an added feature to their hobby.

In the amateur field, the sound possibilities have progressed to the stage of sound on film also; but since very few amateurs may ever hope to be equipped to operate on this basis, we will confine our comments to sound as it may be applied through the use of recordings.

Anyone who possesses a phonograph attachment, or one built into his radio at home, may enjoy the addition of sound to his pictures simply by selecting standard recording which fit the mood or tempo of the pictures to be projected. A careful selection of records played with your movies will add immeasurably to their appeal and effect. Since the equipment required for this simple handling of the sound problem is readily available already in many of your homes, why not take advantage of it?

Those amateurs who are fortunate enough to have a dual turntable unit on which to play their records may elaborate on the previously outlined arrangement by being able to provide an uninterrupted sound accompaniment as well as being able to intercut portions of several records at the appropriate time, such as special sound effects that might be needed to enhance certain scenes.

For the more advanced worker, the addition of facilities for the cutting of records will provide an almost unlimited scope to the sound field. For now he will be able to re-record the various parts of melodies he wishes to use, and by adding a microphone to his equipment he can add the spoken word in the form of narrations. An ideal setup for this work is three turntables. Two of the tables to be used for playing the records to be re-recorded and the third table equipped with a recording head on which the records can be made. This will no doubt mean the rearrangement of the furniture in the house to make room for this stuff and the probable purchase of several items of wearing apparel for the lady of the house—but, after all . . .

The playback feature of two of the turntables should then be so arranged as to enable the operator to control them individually, and they should be fed into the cutting head. This allows the operator to place on one record the multiple effects that can be achieved fading or dissolving the music from one table into that of the other. The microphone may be placed in the circuit to allow narrations being recorded supported by a background of appropriate music or sound effect.

If you are still with me, perhaps it would be of interest to briefly describe the process of making the sound for a picture including narrations.

Our first step is to carefully edit our picture, for interest and continuity, keeping in mind that we are now editing for sound as well as visual enjoyment. Therefore, it is well to have transitions from one type of scene to another not too abrupt as the musical transition is more easily handled when changes are slow and smooth. After the main, credit, and end titles have been added, we are ready to project the picture for the purpose of selecting the appropriate musical background.

Select various recordings that you feel will be expressive for the type of pictures you are showing for the first two or three minutes and play it as the picture is being projected. When you are satisfied with the music selected, make a note of the music and its spot in the picture and continue to the next two to three minutes of film. When all of the music has been selected, run through the entire picture, making notes on the cue points in the picture at which the music is to change.

Now you are ready to prepare the script for the narrations. These should be written so that the descriptive portion commences before the scene or action takes place and continues until the scene or action is under way on the screen. When the script is completed (if it isn't daylight, you are lucky), make enough test runs so that the narrator, the recorder and the person operating the music changes are all familiar with their respective parts and their cues. When this is accomplished you will all probably be ready to quit from sheer exhaustion, but persevere—the results should be gratifying.

Make your recordings singly. By that we mean do not attempt to record the entire picture non-stop. If you have scored the music as outlined, you will find your cues to be about three minutes apart which will record very well on ten-inch recording blanks. When all of the recordings have been cut, wipe the now profuse perspiration from your respective brows and run the entire show through with your new records and enjoy it thoroughly at this time, as you will find that at each subsequent running you will be making mental notes on the many things you wished you had done instead of what you did.

Then have a cup of coffee; and as the early light of dawn breaks in the East, start thinking up the alibis you are going to use to make your wife believe you are not completely and hopelessly off your nut.

I am glad to submit a list of interpretive music for use as a guide in selecting music for your pictures. These numbers are, for the most part, available at all times. I hope that you will find them so and that your pleasure in "sound with your pictures" will be as great as others who have tried it before you.

Animated Cartoons—Pictures for Children

Nutcracker Suite . . . dance tempo—Freddy Martin (Album)
Overture Miniature . . . etc.
Sleeping Beauty Waltz—Tschaikowsky

News Reels—Sports

Circus Music—Merle Evans' Band (Album)
Famous American Marches—Goldman Band (Album)—On the Mall, Semper Fidelis, Anchors Aweigh; Lights Out, Our Director March

Beach Scenes

South Sea Serenades—Ray Andrade's Orchestra (Album)

Grand Canyon Scenes

Grand Canyon Suite—Grofe (Album)—Sunrise, On the Trail, Sunset, Painted Desert, Cloudburst

Shows or Ice Follies Scenes

A Pretty Girl Is Like a Melody—Berlin
Skaters Waltz
Anniversary Waltz
Our Waltz

General Scenic Scenes

Serenade—Schubert
Moment Musicale—Schubert
Ballet Music . . . from Rosamunde—Schubert
Ballet Music . . . from Faust—Gounod
Meditation—Massinet (See Largo)
Morning . . . from Peer Gynt Suite—Grieg (See Peer Gynt)
Cinderella—Eric Coates
Dance of the Hours—Ponchielli
Waltz of the Flowers . . . from Nutcracker Suite—Tschaikowsky

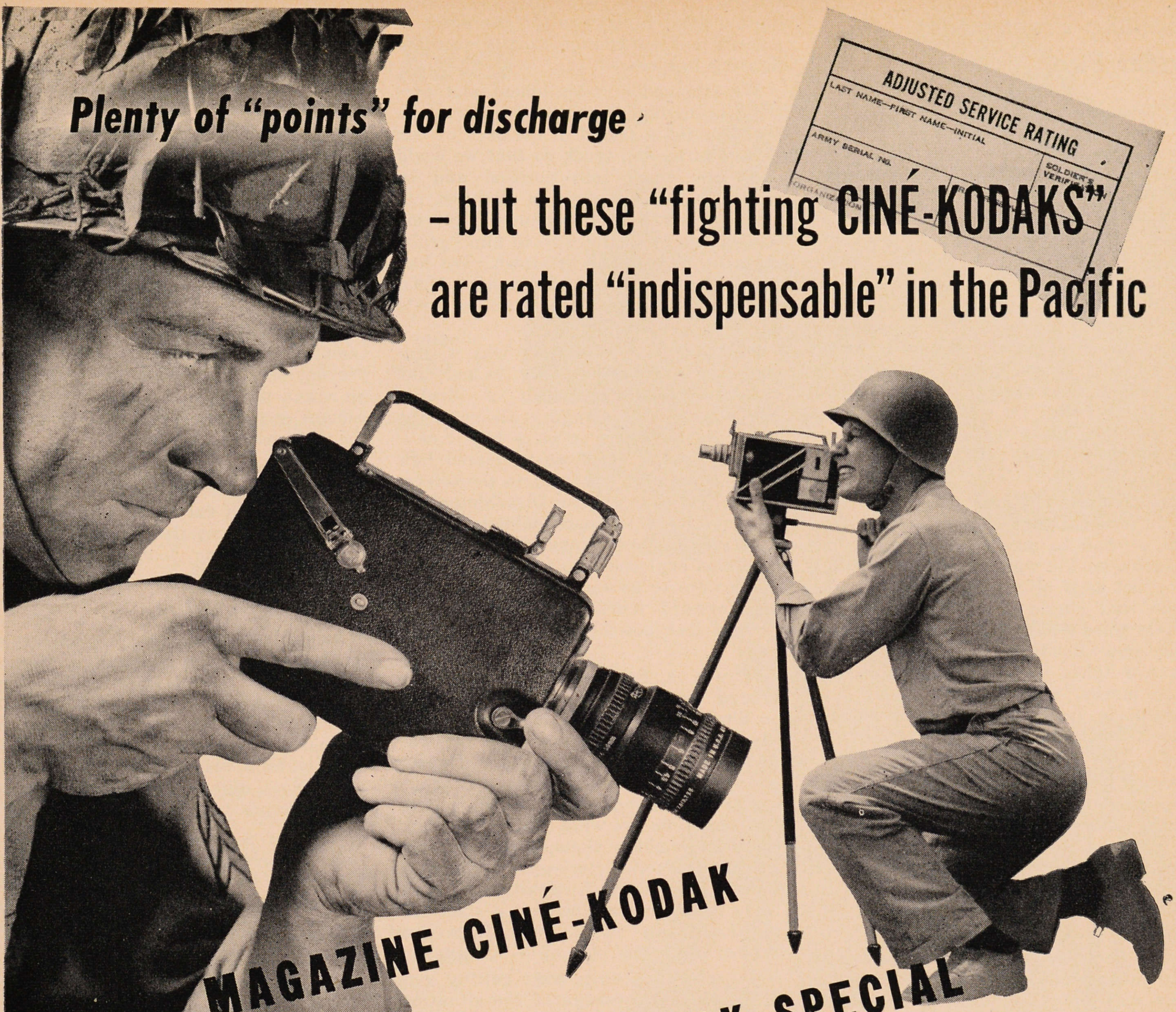
Sunrise Scenes

Morning . . . from Peer Gynt Suite—Grieg
Sunrise . . . from Grand Canyon Suite—Grofe
Overature to Oberon—Weber

(Continued on Page 322)

Plenty of "points" for discharge

–but these "fighting CINÉ-KODAKS" are rated "indispensable" in the Pacific



ON the "point system," Ciné-Kodaks Special and Magazine Ciné-Kodaks could have won their honorable discharge long ago . . . they have taken part in every major campaign since Pearl Harbor . . . they have served with distinction in the Armed Forces' training programs here at home . . . they have made photographic history in reconnaissance and combat with the Army and Navy and Air Forces overseas.

Because pictures, particularly motion pictures, have been so important to our Army and Navy, most Ciné-Kodaks Special and Magazine Ciné-Kodaks are still on active duty in the Pacific war theater. The few remaining here at home, right now, must go to high-priority industries and educational institutions.

As for Ciné-Kodak Film—again the Army and Navy have first call. Soon—maybe—you'll be able to secure a more generous supply. And in the not-too-distant future, let us hope, you can have all you want. Keep in touch with your Ciné-Kodak dealer.

EASTMAN KODAK COMPANY
ROCHESTER 4, N. Y.

Most Ciné-Kodak Film is on "active duty," too.

Shooting Production Under Fire

(Continued from Page 297)

minated from one side by a window, we would duplicate the effect with our lights, letting the other side of his face go black with just enough fill to bring out detail.

Similarly, we used top-lighting and back-lighting only to separate our characters from the background and give them depth. Certain sequences called for unusual lighting, such as one set-up in the operating room of a field hospital, which demanded an effect as if all the light on the scene were coming from a single shaded bulb over the operating table.

. Another sequence utilized candlelight as an integral part of its subject matter and we had to produce high, flickering shadows on the walls while maintaining an effect as if all our light were coming from that single candle source. These effects were difficult to achieve with our "dish-pan" floods, but by careful placement of lights, manipulation of the barn-door masks, and the use of our two homemade spots, we were able to produce these moods quite realistically.

The key of the lighting was always slanted to the subject matter. Certain sequences definitely demanded low-key, while others were only effective when brightly lit. In every case, however, the lighting was keyed solely to the dramatic demands of the sequence, and not to what the cinematographer thought might look nice on the screen.

Our shooting at Thionville proceeded without incident except for the fact that now and then the shelling became so intense that cast, crew, and equipment were forced to retreat to the air-raid shelter until it had subsided.

We were able to get the "front-line" feeling into this sequence by shooting uncontrolled footage of our mortar and artillery positions shelling the Germans in the other half of town. Then we set up our camera on the top floor of an abandoned observation post, zeroed in our 12-inch lens, and filmed some screen-filling close-ups of our shells blasting enemy targets on the other side of the river. The enemy must have spotted reflections of the sun on our lenses, because the observation post suddenly became a hotly pounded target. We got out of there just in time to see a shell knock the top floor of the building off.

Meanwhile Sgt. Coogan left the unit to become 1st Sergeant of the company. He was replaced as operating cameraman by T/5 Donald L. Perrine, a genial Texan, who is a fine camera craftsman.

We received word from Army intelligence that the city of Metz was about to fall, and we made plans to go in with the first waves of Infantry. It was essential to our story that we record the atmosphere of the city as it was immediately after falling, as the character of a town tends to change rapidly once the fighting has ceased.

We stripped our equipment and personal belongings down to bare essentials. We mounted a tripod in the back of our three-quarter-ton truck so that we could whip the truck into position and be ready to shoot a scene on slightest notice. I took a small hand-held Eyemo and sat ready in the jeep to film "grab" shots as we entered the town. We had studied every inch of the map of Metz. We knew exactly where to go to locate our photographic objectives.

Our entrance into Metz was a dramatic sort of thing. We looked like something out of "Grapes of Wrath" with cameramen hanging all over the jeep. But we were in on a big show—so big, in fact, that we wondered how we were going to get it all on the screen. There were dying horses thrashing about in the streets, wounded soldiers receiving first aid from combat medics. Whole buildings exploded into powder. No civilians were to be seen—only tanks surging forward laden with Infantrymen. Snipers took pot-shots at us from buildings.

It was a field day of action. We ground away at the scenes, capturing on film the atmosphere of a dying city. We knew that there was only one way to cover a situation so huge in scope and that was to narrow down our shooting to specific items which would convey the impression we were after. We filmed some establishing shots, then moved in for huge *selective* close-ups: the face of a dead storm-trooper, tank-treads crushing a German steel helmet, a shell-hole in the center of a huge Nazi flag draped down the side of a building.

Other combat units were getting general newsreel coverage of the situation, so we filmed only what our script told us we needed for the story of Civil Affairs.

The soldiers and the tanks swept beyond the city to continue the battle. Three strong forts still held out, and their shells screamed overhead. But the city itself was dead, not a soul on the street, nothing that yet lived.

We filmed this silent wreckage in all its jagged reality. Then we moved our truck into the town square and took up a vantage point. Knowing that the sight of a camera always prompts subjects to look directly into the lens we lowered the tarp on the back of the truck so that only the lens peeked out of the small flap opening. We mounted an array of long focal length lenses on the camera turret. Then we waited for the next phase of our script to develop.

We didn't have to wait long. Army Psychological Warfare personnel set up speakers in the square and began broadcasting the fact that the city was now liberated, and offered assistance to the civilians. From the cellars and other deep hiding places the dazed civilians slowly emerged and stood listening. Our cameras began to grind.

We spotted various human interest types in our finder, flipped lenses for a change of image size, and got the shots our script told us we needed. Shooting through the small tarp-flap with the 12-inch telephoto lens we were able to get screen-filling close-ups of people thirty feet from our camera without those people realizing that they were being photographed.

We used this "candid" technique in later sequences whenever we wanted natural, unstudied, poignant shots of the populace. We would set up our lights for an interior sequence, then park the camera behind a door with just the lens peering out. Then when a dramatic bit of action developed we would start the camera grinding, flip lenses and have the sequence "in the can."

Although we avoided any forced cinematic techniques, there were sequences in the film that very definitely called for dolly shots. Since the Army didn't provide us with any booms, we managed to build a very acceptable dolly from a low steel cart of the type used to haul heavy boxes. It had rubber wheels and we built a wooden camera platform on top big enough for the camera, cameraman, and an assistant to follow-focus. This dolly was portable and efficient for interior work. For exteriors we placed the camera in the back of the jeep, let some of the air out of the tires for smoothness, and we had a very passable camera boom.

We shot footage on the activities of Civil Affairs for thirty days straight, during twenty-one of which the city was subjected to heavy shelling from the forts that still stubbornly held out. That, plus the ever-present snipers made things hectic at times.

We filmed every phase of the reconstruction work: the refurnishing of public utilities, emergency water-purification and distribution services, the distribution of captured enemy food to the hungry civilians, the registration of townspeople and regulation of civilian travel, the huge job of caring for thousands of abandoned slave laborers of every nationality.

From time to time our script demanded that we shoot atmospheric street scenes for inter-cutting to show the gradually mounting tempo of life in the city as it gradually came back to life again.

Naturally a great deal of our action had to be controlled, but it was presented strictly according to the actual situation, and was directed with emphasis on the human interest phases of the story. We wanted our audiences to know these people as they really were, to understand their problems, and to see what Civil Affairs was doing to help their plight.

Most of the cast were civilians, and my biggest difficulty in directing them had to do with language differences.

(Continued on Page 315)

"PROFESSIONAL JUNIOR"* TRIPOD

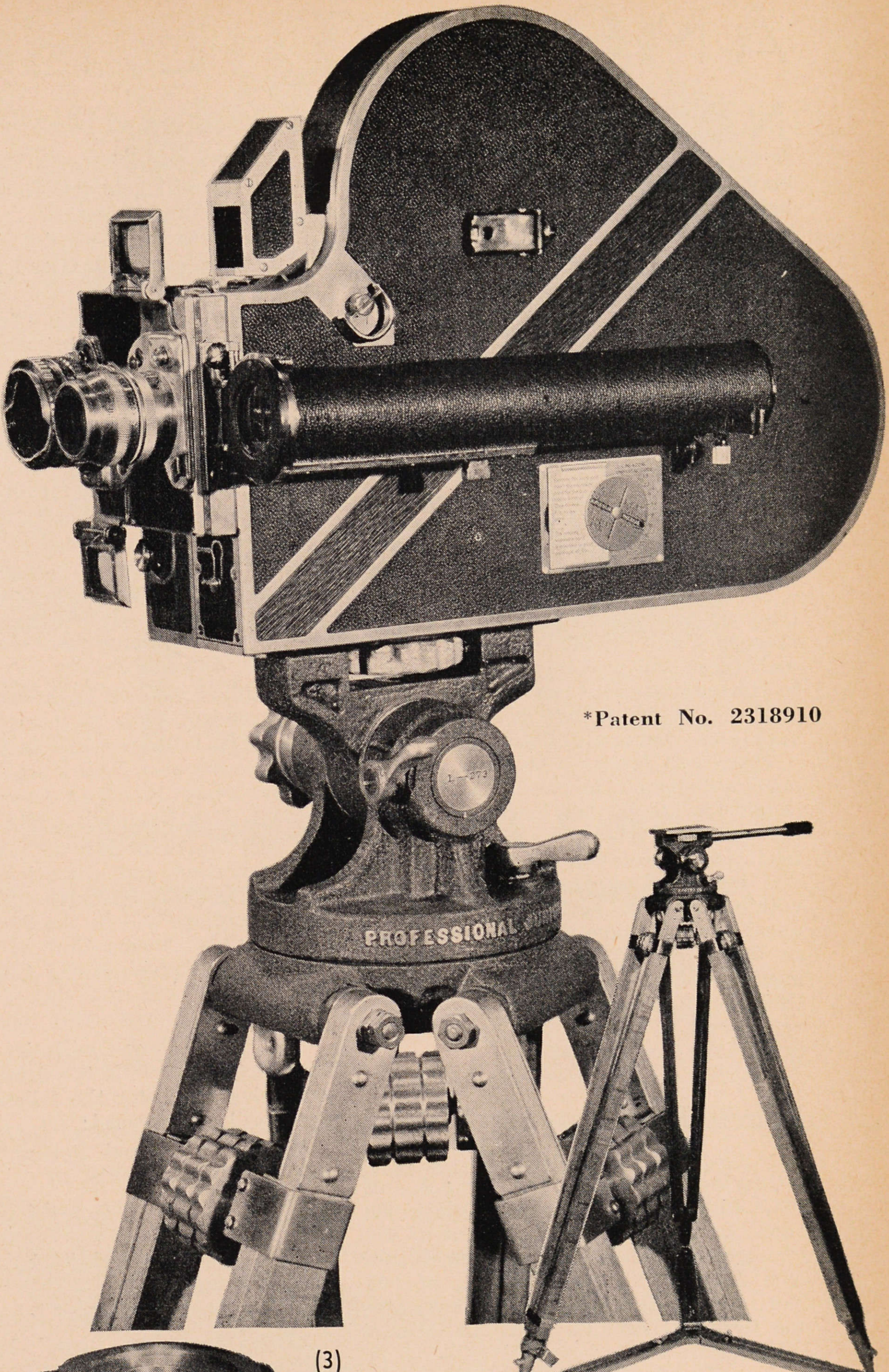
with Removable Head

Acclaimed the finest for every picture taking use.

The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our "Hi-Hat" low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

ADAPTABILITY: below are illustrated (1) the "Hi-Hat" ready for the friction type "Professional Junior"* tripod head (2) to be affixed. Under the "Hi-Hat" is the finger-grip head fastening nut that firmly holds the removable tripod head onto either the "Hi-Hat," standard tripod (3) or "Professional Junior" Baby Tripod (4). Note the positive-locking, fluted, height-adjustment knobs and tie-down rings on the standard (3) tripod base. The Baby Tripod has a "T" level, weighs 5½ lbs., is made of Aluminum, with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.



*Patent No. 2318910

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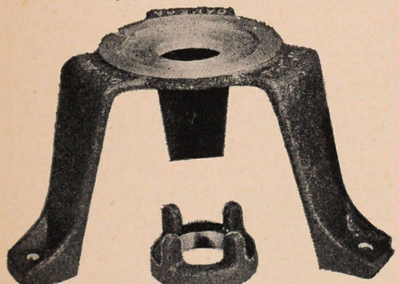

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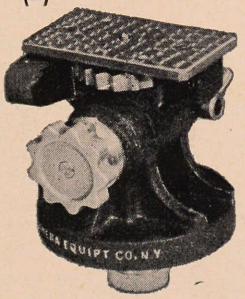

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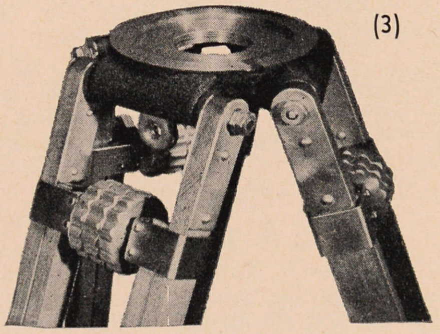

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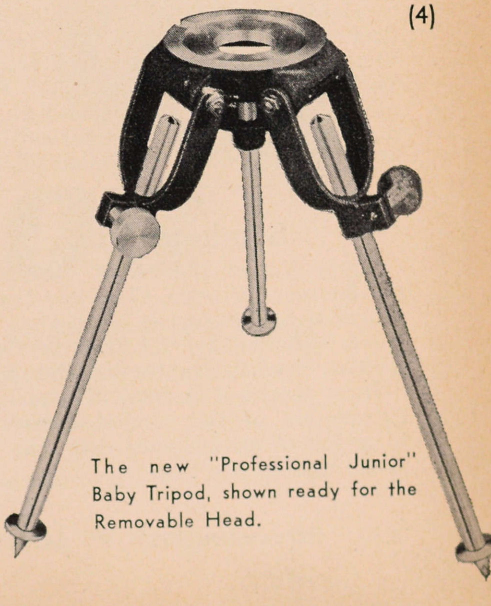


The new "Professional Junior" Baby Tripod, shown ready for the Removable Head.

"Professional Junior"* Tripods, Baby Tripods, Developing Kits, "Hi-Hats" and Shiftover Alignment Gauges made by Camera Equipment Co. are used by the U. S. Navy, Army Air Bases, Signal Corps, Office of Strategic Services and other Government Agencies—also by many leading Newsreel companies and 16mm. and 35mm. motion picture producers.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

AMONG THE MOVIE CLUBS

NOW that the war is over we undoubtedly can expect to see manufacturers of photographic equipment start an all-out effort to get new and better product on the market for civilian use. Competition will be keener than ever before. Equipment will be better—and in many instances perhaps lower in cost. But—it will probably be quite some time before the new equipment reaches the civilian market in sufficient quantity to supply the hundreds of thousands of users who have been struggling along for three years with equipment that has been repaired and repaired to the point where no more repairing is possible.

Greatest advances probably will be in the field of color with color in time practically taking the place of black-and-white in the field of entertainment films—as well as in the educational, industrial and documentary fields. Eastman's Monopack and the monopacks of DuPont and Ansco will probably play a big part in the advance of color, along with Technicolor which has been unable to supply the demand to date.

There will probably be some interesting developments in 16mm. cameras and sound for 16mm. for both professional and amateur use. And in the projector field, too, there will probably be new and improved products on the market within the next year. It is logical to guess that all manufacturers will pass on to the civilian trade those improvements which have grown out of lessons learned in the war where equipment really had to take a beating, and still bring back the pictures.

Detroit Photographer Elected PSA President

Charles B. Phelps, Jr., F.P.S.A., of 1034 Bishop Road, Grosse Pointe 30, Mich., has been elected President of the Photographic Society of America to succeed John S. Rowan, F.P.S.A., of 508 Morris Bldg., Baltimore, Md., whose second term expires this year. Other new PSA officers are:

First Vice-President, Stuart M. Chambers, A.P.S.A., of 7 Hortense Place, St. Louis, Mo.; Second Vice-President, John G. Mulder, of Building 29, Kodak Park, Rochester, N. Y.; Third Vice-President, Victor H. Scales, 50 East 10th St., New York; Secretary, Mrs. Anne Pilger Dewey, A.P.S.A., of 4428 Malden St., Chicago, Ill.; and Treasurer, Charles Heller, of 1115 North 65th St., Philadelphia.

Southern Club

Highlights of the recent meeting of the Southern Cinema Club was the appearance of its former president, Don Hunt, home on furlough from service as combat cinematographer in Europe.

Hunt described in detail the work and experiences of the combat cameramen in action to an audience that was held spellbound by his talk.

Westwood Movie Club

The Westwood Movie Club of San Francisco will hold its annual Amateur Movie Makers Exposition on the evening of September 28th, in the St. Francis Community Hall, Ocean Avenue and San Fernando Way.

In previous years this affair has been very successful in bringing together movie clubs, amateurs, home-made gadgets, available equipment, good 8mm and 16mm films and a large attendance. This year, through the efforts of vice-president Fred Harvey, a showman of many years standing, it has been enlarged upon to include semi-professional Hollywood effects, stage settings and acts. There will be no games, raffles or admission charge. All persons who are interested are welcome to attend, according to announcement by publicity director Edward Franke.

President George Loehrsen will start the program with a three-minute address. The following will each speak for only one minute: Erik Unmak, Dr. I. C. Gobar, Jesse Richardson, Edward Franke, Don Campbell and Edna Spree.

Clubs participating in the display, demonstration and operation of photographic equipment, home-made gadgets and inventions will be the Sherman Clay Movie Club, Cinema Club of San Francisco, San Rafael Movie Club, Vallejo Movie Club and the San Jose Movie Club.

Ten 8mm shows will be operating simultaneously while the demonstrations are going on. Later the following 16mm films will be screened:

"Land of Eternal Spring," by Earl Boyd.

"Service With the Colors," by Fred Harvey.

"Ten Pretty Girls," by unknown photographer.

"Elcapitan," by Walter Johnson.

"The Humming Bird," by Walter Johnson.

Despite the large amount of work necessary to plan the exposition in September, the club held a picnic and a regular meeting in August. That's enthusiasm.

L. A. Cinema Club

Glenn R. Kershner, A.S.C., adventurer, cinematographer and musician, is billed as top feature on the coming September meeting of the Los Angeles Cinema Club. Kershner will give an instructive talk and screen one of his films.

Also on the program will be a Walt Disney film, "The Amazon Awakens." Judge William J. Palmer will present an unusual group of Kodachrome slides under the title, "Photography When You Can't Get Far From Home."

Utah Club

The July picnic meeting of the Utah Cine Arts Club at Mill Creek Canyon was such a success that the club did a repeat at the same spot for the August meeting.

Four films were screened at the August meeting. They were:

"Canyon Trails," 8mm Kodachrome, by Bishop C. E. Schank.

"Shots of Monument Valley and Mesa Verda," 16mm Kodachrome, by T. R. Pope.

"The '39ers'," 8mm Kodachrome, by Al Morton.

"Rocky Mountain Sundaes," 8mm Kodachrome, by Al Londema.

Recently announced new members of the club are Carl Abernathy, Maj. S. E. Barton, Virginia Burraston, Leah W. Clawson, C. B. Cooper, W. M. Evans, Dr. R. G. Frazier, C. A. Hammer, Gladys Hansen, Ronald Heiner, Fred Jones, A. E. Kennelly, L. C. Layton, S. C. Leaver, R. H. Mailhot, Narita E. Monhollan, Helen B. Olsen, K. C. Oierson, H. L. Pope, G. R. Salter, Capt. T. A. Schenk, E. M. Settle, Edwin Sorensen, O. L. Tapp and Alice T. Witt. Club boasts its largest membership since inception.

La Casa Club

As usual, the August meeting of the La Casa Movie Club of Alhambra, California, was a success both in attendance and quality of the films screened. On the program were two 8mm, two 16mm and three 35mm pictures. They were:

"Travesty on Golf," 8mm, by William A. Ware.

"Clouds Over Snow," 35mm, by Dr. G. B. Baird.

"Colorado to Arizona," 8mm, by H. A. McHenry.

"California Scenes," 35mm, by Dr. Harold R. Lutes.

"Bowling On The Green," 16mm, by Charles Manaman.

"Mexico Today," 35mm, by Guy Nelli.

"Pendleton Roundup," 16mm, by Mrs. P. M. Stiverson.

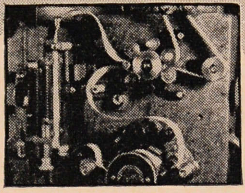
San Francisco Club

A very unusual and interesting program was presented the members of the Cinema Club of San Francisco at its August meeting. It was an Army Pictorial Service Program, arranged by Lt. Col. M. T. Lewis.

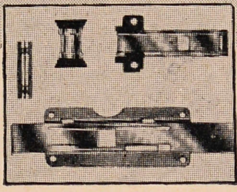
1. The armed services have used visual methods for training, orientation, information, education and entertainment to great advantage. Some of the army equipment was on display, and Col. Lewis outlined its use.
2. Major Tom Lewis, one of the six Signal Corps photographers who photographed the "Battle of San Pietro," discussed combat photography.
3. A popular Army orientation film, "The Battle of Russia," was screened.

VICTOR'S *Safer Projection* gives *Complete* film protection

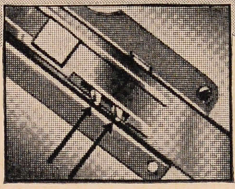
Films are valuable, whether owned or rented. Victor's many exclusive safety features give maximum protection.



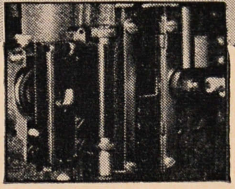
SAFETY FILM TRIP — Guards against breakage —sprocket hole damage— automatically stops projector if any film loop is lost.



SCRATCH PROOF CHANNELS — Guards against film scratch, because picture and sound areas do not touch stationary parts.

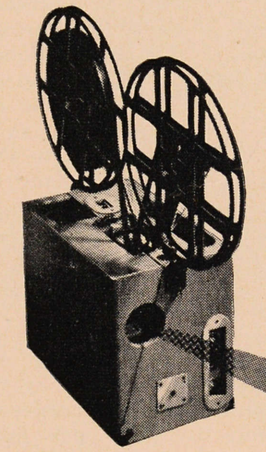


DUAL FLEXO PAWLS — Exclusive Victor system guards against punching holes in film, due to soft cushioned action of pawls.



SWING-OUT LENS MOUNT — Guards against dust-grit film damage. Instantly accessible for cleaning. Opens to 180°.

"Never Embarrassed when I use VICTOR Equipment" ... say thousands

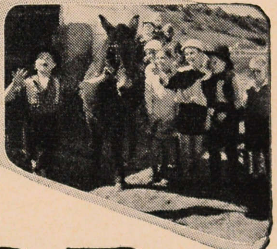


Ask almost any VICTOR user . . . they'll tell you that there are less breakages, less embarrassing "hitches" when VICTOR shows the pictures.

And rented or borrowed film are *always* returned intact . . . in good shape. Never any embarrassment here either. VICTOR'S features, many of them exclusive, assure a good show and full protection for valuable, costly films.

That's why VICTOR is the favorite of schools, industries, churches and homes . . . *everywhere.*

IN THE HOME—ENTERTAINMENT FROM FILMS
Thousands of sound films are available free and at reasonable rental rates for home use. Comedies, features, musicals, educational, travel, etc., are included. At the right is a "shot" from a Mickey McGuire comedy.



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"Spira Draft" Lamp House — Much longer lamp life and greater efficiency.

Sound Fidelity — The ultimate in true sound reproduction.

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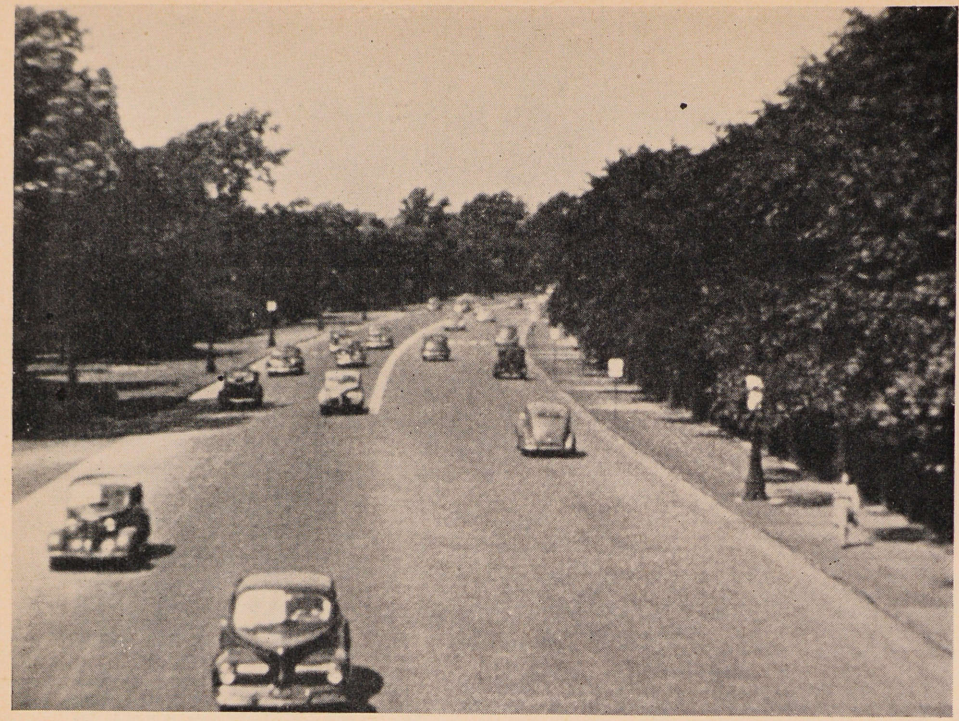
MAKERS OF 16MM EQUIPMENT SINCE 1923



All photos on this page are actual frame enlargements from 16mm positive film developed by the reversal method. Positive film has furnished a reasonable solution of the film situation for Mr. Oswald during the war, and he recommends its use by others until such time as film situation gets back to normal.

MAKING THE MOST OF THE FILM SITUATION

By JAMES R. OSWALD

CRITICAL film shortages have played havoc with picture taking plans this summer, but the movie maker who can content himself with black and white filming for awhile, and whose camera isn't of the magazine loading type, will find solace in the fact that there is a reasonable substitute for the popular reversal films which have practically disappeared from the market, providing he is willing to forgo the advantages of daylight loading stock in favor of buying his film in bulk.

No, I'm not daydreaming when I say that dealers' shelves are literally stocked to the hilt with this film, and furthermore I'm not having hallucinations when I tell you that you will experience the greatest economy in movie making you have ever encountered . . . 16mm. filming at less than two cents a foot. This may all sound like a bit of soap box oratory, but here are the facts:

Professionals and advanced amateurs are already familiar with *positive* film . . . its use in the motion picture laboratory . . . its title making aspects. But for those who are not so well acquainted with its characteristics let's elaborate a little on the subject.

The *positive* emulsion, so called because its primary use is for making *positive projection prints* from master negatives on a motion picture printer, is of extremely high contrast, which brings to light why it lends itself so well to title making. The film is usually developed in much the same way as a regular film negative, the black portions of the original, or of the title, becoming white, and vice versa. This further explains why amateurs have come to appreciate its value towards making their own titles . . . titles made with the ease of black ink result on the screen in clear white letters with a crisp black background.

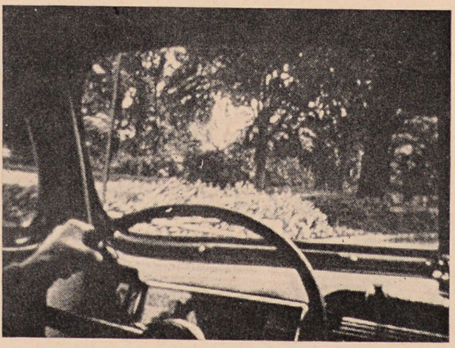
Wanting to explore the possibilities of regular movie making with positive film, developed by the customary *reversal* method, I set out to conduct a few experiments along this line, to see what the results would be. Since that time, practically all my black and white filming has been done on positive film, which, indeed, was the solution to my film problem last year.

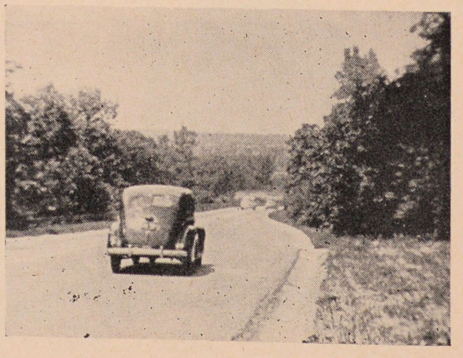
For those who wish to do a little experimenting of their own, I am happy to pass along this information which may prove helpful to interested readers.

Positive film comes spooled on a core, not on a reel, and must be handled in the darkroom, under a red safelight. It costs approximately one dollar per hundred feet in 16mm. size, but this does not include developing. In the darkroom, the film is spooled on a discarded camera or projector reel, *emulsion* or *dull* side *in.* Thence it is threaded in the camera in the conventional manner. Since there is no allowance made for *leaders,* the entire film is coated with picture taking emulsion, so no footage need to run off to get to the "starting point," as is usually done in the case of regular reversal film.

Upon completion of the reel, the film is unloaded, *under the red safelight of the darkroom,* where it is carefully sealed against the light, packed, and forwarded to one of a number of independent film processing laboratories, specifying development by the *reversal* method. Developing charges range from 85 cents to $1.25 per hundred feet, 16mm.

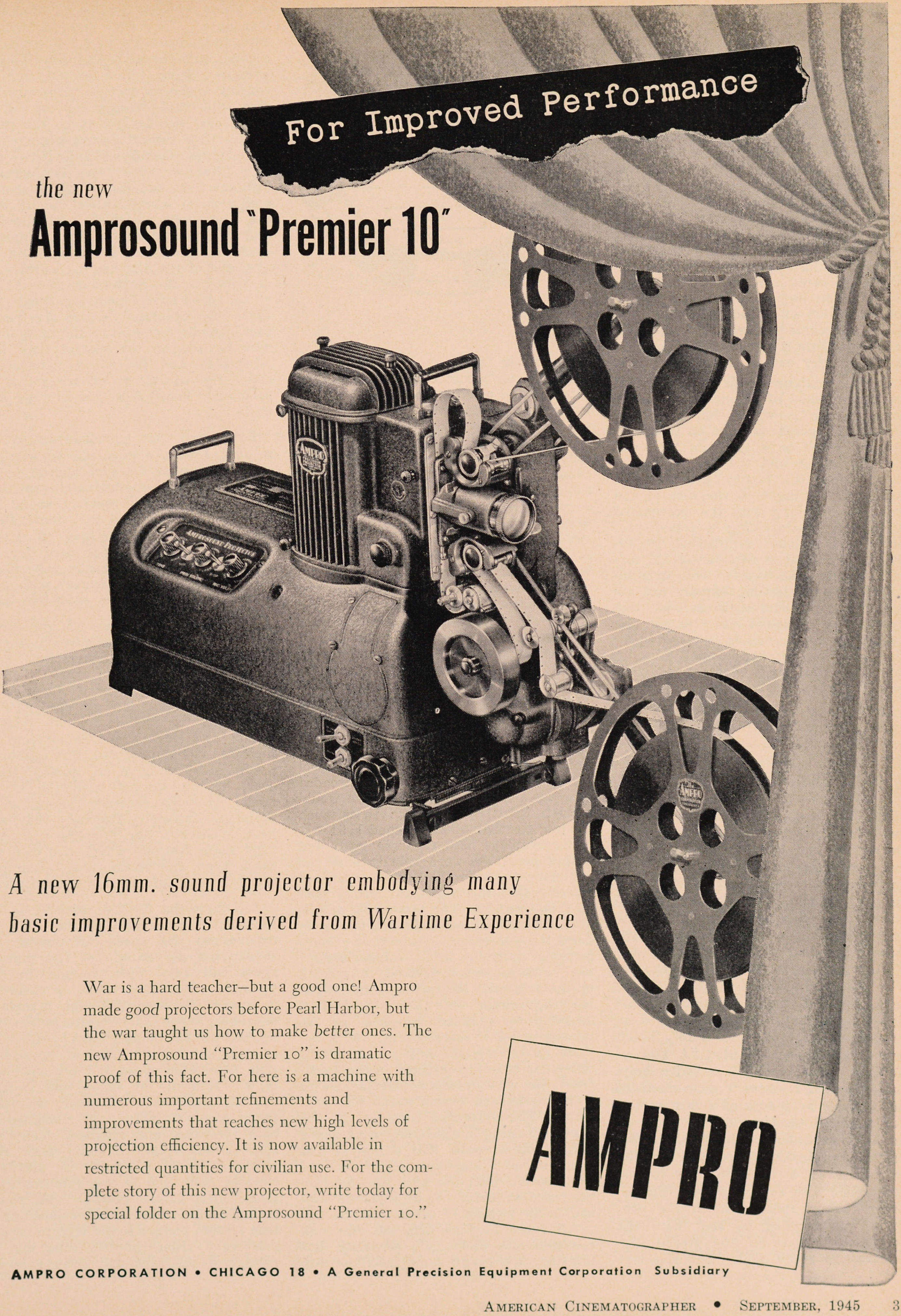
It is not the writers intention to "glamorize" positive film as being equal to, or greater than, the familiar reversal types. As a substitute, however, the accompanying frame enlargements speak for themselves. When purchasing positive film, simply ask for 8 or 16mm. *positive,* as the case may be, and open the way to continued movie making. As to exposure, it compares favorably well with orthochromatic type films, and is suitable for outdoor filming.





the new

Amprosound "Premier 10"



A new 16mm. sound projector embodying many basic improvements derived from Wartime Experience

War is a hard teacher—but a good one! Ampro made *good* projectors before Pearl Harbor, but the war taught us how to make *better* ones. The new Amprosound "Premier 10" is dramatic proof of this fact. For here is a machine with numerous important refinements and improvements that reaches new high levels of projection efficiency. It is now available in restricted quantities for civilian use. For the complete story of this new projector, write today for special folder on the Amprosound "Premier 10."

AMPRO CORPORATION • CHICAGO 18 • A General Precision Equipment Corporation Subsidiary

Cine-Chronized Sound On Wire

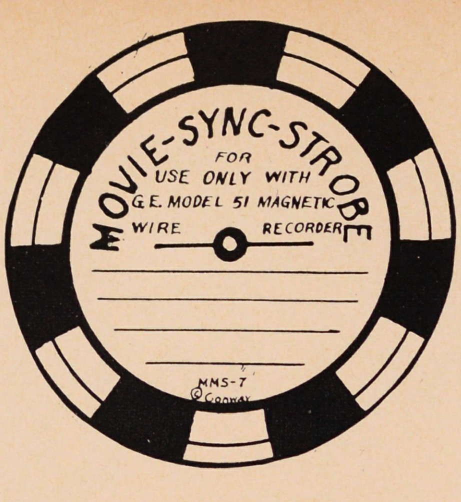
(Continued from Page 300)

To the professional cinematographer or recordist this means that the enormous waste of sound recording stock lost in bad "takes" may be eliminated as the wire may be substituted in its place. If a bad "take" is made it may be magnetically erased or wiped off while a new or subsequent "take" is being made. Then when the final "take" is made, completed, and approved, it may be transferred to the film by the process of re-recording or dubbing. Also the possibility of being able to record a script or narration and then go back over it for correction of inflection, tempo, etc., offers undreamed of savings when the final expenditures of such operations are tallied at the end of each fiscal year

To the amateur movie maker, a new, low cost method of adding sound to his home movies is within his budgetary grasp. The great expense of recording a sound track on a separate film, and then having it and the original silent film bearing the picture printed to a third film bearing both the picture and sound track, along with the expense of buying and maintaining a sound projector is completely eliminated. In addition the amateur will retain the original quality and beauty of an original Kodachrome projection, usually lost by duplicating procedures. It is with this phase—that of sound on wire for the amateur—that I wish to enlarge upon. The following discussion will take up both the pros and cons of utilizing sound on wire for home movies.

To start, let us turn back to the July 3rd meeting of the Syracuse Movie Makers Association. At this meeting a synchronized, 8mm. motion picture, sound on wire demonstration was carried out.

Previous to the meeting, three members of the Syracuse club along with the author and the narrator, gathered one evening at the Radio Workshop of Syracuse University. There, in two hours time, two 8mm. productions (one 16 minutes and the other 4 minutes in length) were post-recorded with synchronized narration and music on the Workshop's G. E. Model 51 Magnetic Wire Recorder. The first film, "North Lake, Gem of the Adirondacks," was recorded simultaneously on wire and by conventional methods onto a 16", 33 1/3 rpm disc. The second film, "A Day at the Zoo," was recorded on wire only. These two films were synchronized to the recorder by means of a stroboscope disc mounted on the take-up spool of the wire recorder. The "spill light" from the projector's gate was directed by means of a mirror down to the stroboscope disc revolving with the recorder takeup spool. When the projector was running in step with the recorder, the bars of the strobe disc appeared to stand still. The slightest deviation in speed on the part of the projector or recorder could readily be detected and exact synchronization could be easily re-established by slowing or speeding the projector a trifle. Mr. David Reid, the narrator read a prepared script against a film which, up to that evening, he had never had the opportunity to review. In fact some of the scenes were yet to be edited into the film so only blank film sections represented the length or duration of these scenes. Had he made any mistakes, it would have been a simple matter to erase the entire, or any part of the take and do it over again.



Then on July 3rd, the wire recorder was brought down to the clubrooms of the Syracuse Movie Makers and before an audience of members and guests assembled, the demonstration was run off.

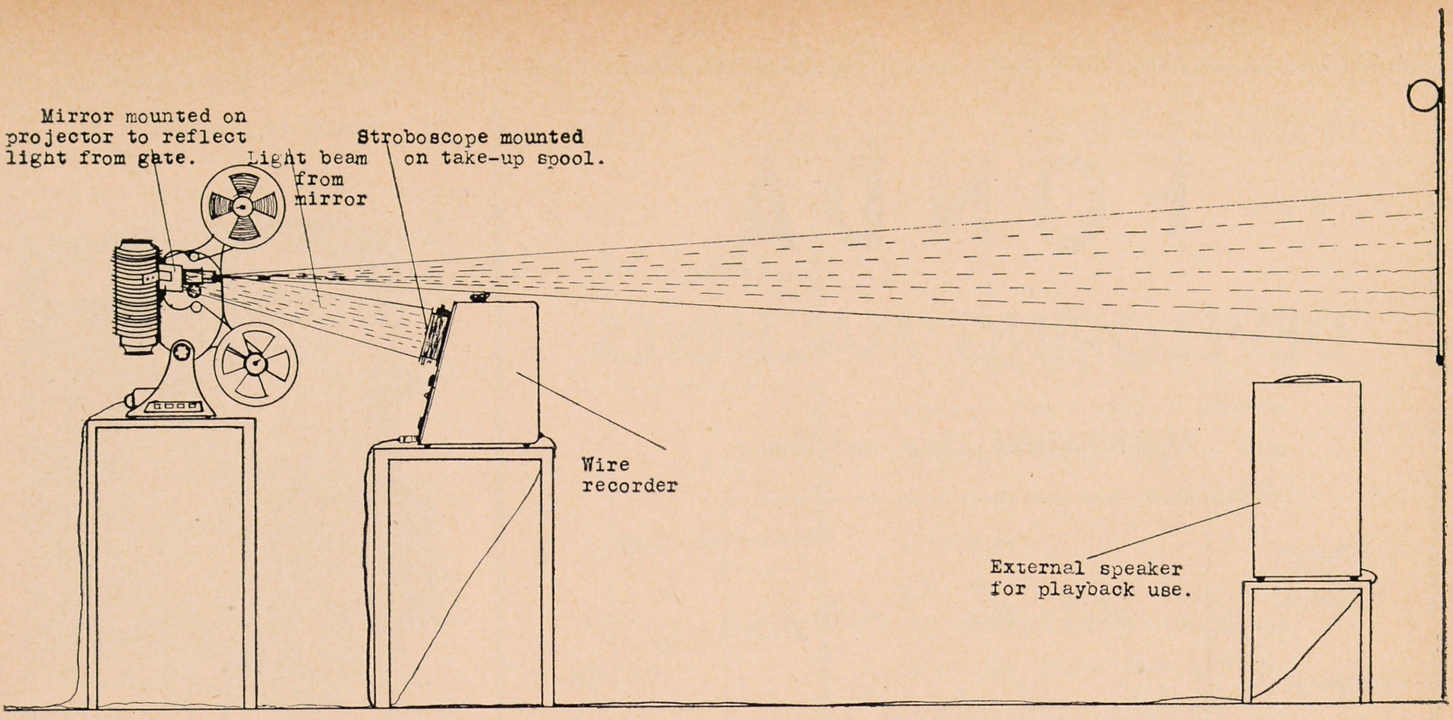
The setup for the demonstration was extremely easy. The only equipment needed other than the recorder-reproducer, projector and film, was a mirror and stroboscope disc. The correct spool of wire had previously been threaded into the machine so that no time would be lost in getting underway. In as much as the General Electric model 51 recorder employs both separate input and output jacks, we were able to plug the line from the stage and screen speakers directly into the 3½ ohm output jack of this recorder. The recorder's amplifier had more than sufficient power to drive the two screen speakers at a comfortable listening level. Approximately ten minutes was consumed in setting up the projector, the recorder, and aligning the mirror onto the strobe disc, mounted for playback purposes on the take-up spool of the recorder. With the show on the screen, only a very slight difference could be detected in the sound from the wire recorder and the sound from a standard 16mm. sound film projector. The difference consisted of the slight wire sing in the background, heard only in quiet spots. The narration and music unreeled smoothly in perfect synchronization with the picture—and furthermore, synchronized by a person who had never attempted to do such before.

After the first picture, the film was rewound and was again screened, but this time the sound came from the disc recording. Here a decided difference was noted. The wire recorder will record frequencies up to 5,000 cycles per second, approximately the same limit as average direct 16mm. sound film recording and reproduction.* However, the disc will record frequencies up to 10,000 cycles per second, twice the range of the wire recording and average* direct 16mm. sound on film recording.* The difference noted was an increased brilliance, reproduction of the overtones, and a much more faithful rendition of the music and speech on both the bass and high frequencies. The equipment used and the method employed in the playback of the disc has been previously described in the September issue (1942) of the American Cinematographer (pg. 402). Nevertheless, despite the limitation of audio response on the part of the wire recorder at the present time, it is acceptable and its sound response is about the equivalent of the sound reproduction heard from the average desk radio.

So far all that has been stated has amounted to a picture of the wire recorder becoming the sure answer to the movie maker's quest for inexpensive, practical, and good quality sound for his movies. It offers just that! However, it is not the panacea of all the ills of previous methods used for recording sound for amateur movies. To be fair and perfectly honest with ourselves, let's look at the record to date.

Thus far there are several companies experimenting with the development of sound on wire. These range from such large corporations as General Electric and Radio Corporation of America to the jukebox manufacturers such as Seeburg. As to the individual relative merits and degree of development of their individual products, this author is not qualified to give an opinion. However, having worked with the G. E. model 51 wire recorder belonging to Syracuse University for some time, and having checked our findings with two local radio stations which also own the same type and model wire recorders, the following information can be given.

Although the G. E. model 51 is essentially "wow free," in its total reproduction, the speed or number of revolutions per minute of the take-up spool will vary with changes in line voltage. Also there exists a variation in speeds between different machines, depending upon the "braking tension" applied to the supply spool while recording or reproduction is in operation. The rated speed of these machines is 400 rpm at the rated line voltage of 115 volts, A.C. However, we have found a variation in local machines on both recording and playback from 399 rpm to 438 rpm. In radio work this amounts to a difference in playback time of from one to two minutes in a given thirty minute period. This means in stroboscopically synchronized amateur motion picture sound that the speed may vary from time to time due to voltage fluctuations and from recorder


Mirror mounted on projector to reflect light from gate.
Light beam from mirror
Stroboscope mounted on take-up spool.
Wire recorder
External speaker for playback use.

EQUIPMENT SET-UP FOR RECORDING AND REPRODUCING OF STROBOSCOPICALLY SYNCHRONIZED SOUND-ON-WIRE WITH AMATEUR MOTION PICTURES.

to recorder due to differences in "braking tension." It may or may not prove serious depending upon the individual voltage regulation of the various locations where this equipment is used. Of course the changes in speed means a corresponding lowering or raising of the pitch of all recorded or reproduced sound. Maybe this is not important where speech alone is considered, but it is definitely objectionable where music or a musical background is employed along with the speech, especially so if the fluctuation occurs during and in the middle of a musical recording.

Second, there is a degree of wire noise or "sing" to be heard from all recorders and spools of wire. This degree of "sing" will vary with the different spools apparently due to slight differences in the diameters of the wire passing through the record-reproduce slot. With some spools the "sing" will only be heard in the background on low level passages or between words and sentences. On other spools the "wire sing" may be heard all through the recording, except for the loudest passages which masks the "sing" out. So far as we know at present, and from what the manufacturer tells us the only remedy is to try another spool of wire. Three of our spools were accurately measured by a micrometer and were found to vary in diameters from .0037" to .0042". This difference existed even in some sections of the same spool. In some cases this noise may manifest itself in a rushing sound with consequent distortion or breaking up of the signal itself as the wire rubs against the bottom of the recording slot.

Sound recording and reproduction will also be influenced by the "lacing device"—(an adaptation of the level winding device used on fisherman's casting reels). This "lacing device" evenly laces the wire onto the take-up and supply spools during the recording, rewinding, and reproducing operations. Whenever the "lacer" stops momentarily at either side of the spool a change of quality of the sound issuing from the speaker is heard. This resembles in some degree the sound of "phase distortion" heard in short wave reception of signals from some far distant transmitter. This distortion may be very small or very objectionable, depending on whether the "lacer" is in step with the wire feeding off of the spool, or not. If the wire is being pulled off the opposite side of the spool or if the "lacer" is traveling ahead or behind the wire feed, this distortion will be quite noticeable. This may be remedied by being sure that the "lacers" are operating in the same direction and are located in the same relative position as the wire is as the latter is fed off the supply spool either during recording or reproducing operations. Incidentally, if the wire scraped the feed or "anti-chatter" pulleys just before and after the record-reproduce head a similar result will be heard. The remedy for this is to widen the "V" of the pulley on a lath so that such scraping against its side does not develop. Also it may be necessary to shim the recording head slightly to accurately line up the feed pulley bottoms and the record slot. This is supposed to be done by the factory, but use in the field may throw the pulleys slightly out of line and cause a source of distortion that is troublesome to track down.

Another factor which seriously affects the sound quality is the grounding or lack of grounding of the recorder when fed by associated equipment. Lack of good grounding will result in introduction of hum into the recording. Also if the microphone supplied with the equipment is held closer to the recorder than three feet, or if either the microphone or the recorder is operated in a strong magnetic field, hum induction into the recording will occur. In the first instance the hum will be induced into the microphone by its proximity to the powerful magnetic field set up by the recorder itself, and in the second place the recorder or microphone will be affected adversely by the external magnetic field.

On the G. E. model 51 and earlier models of this make, there is no provision made for aural or visual monitoring of the signal that is being recorded other than a small neon "overload" flasher. This is a distinct disadvantage as to the quality of the sound can not be determined until playback—when it may be too late for a retake. Consequently, sound volume can only be determined by watching for the occasional flash of the neon glow lamp caused by excessive volume peaks and resulting in some distortion of the recorded sound.

Although we have not experienced any wire breakage so far in either recording or reproduction operations, the two local radio stations have had this form of trouble. Breakage of wire does not mean that the spool is ruined or that the wire has to be discarded. The broken ends are annealed by a hot soldering iron or the lighted end of a cigarette, tied together, in a *square* knot, pulled tight, annealed again and the ends clipped off with a pair of scissors. The wire will then feed through the mechanism with no apparent trouble. We have two breaks in one of our spools (caused by improper winding,

(Continued on Page 320)

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PSA Inaugurate Permanent Collection of Photographs

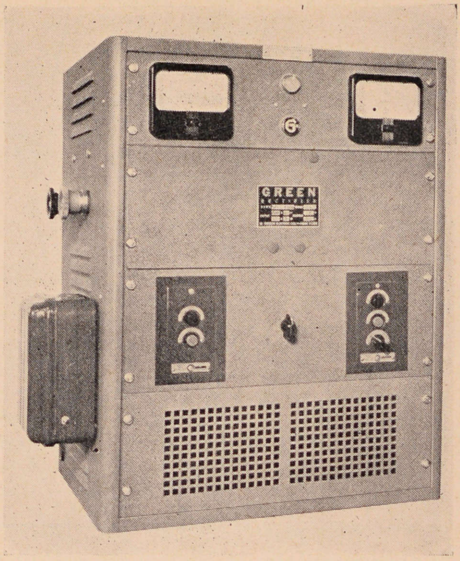
Collection of contemporaneous photographs for the purpose of preserving examples of the best pictorial work of the times has been inaugurated by the Photographic Society of America. Invitations have been issued to members to submit prints before October 10 next for consideration during the initial selection.

Only superior photographic prints with outstanding salon records or other substantial reasons for believing they will be of interest to posterity will be included in the PSA Permanent Collection. Entry blanks may be obtained from PSA Headquarters, Franklin Institute, Philadelphia 3, Pa.

The Collection will be in charge of five trustees, who will also act as a jury of selection, and who will from time to time add or eliminate prints in order to maintain quality. Selections will be made at regular intervals.

The Trustees in charge of the Collection are: Charles B. Phelps, Jr., FPSA, Chairman, Detroit, Mich.; Frank R. Fraprie, FPSA, Boston, Mass.; Stuyvesant Peabody, FPSA, Chicago, Ill.; Lloyd E. Varden, FPSA, Binghamton, N. Y.; and Chester W. Wheeler, APSA, Rochester, N. Y.

Stabilized Low Voltage Rectifier Announced



High voltage low current rectifiers with electronic stabilization have been known for many years. Green Electric Company announces further advance in the rectifier field—stabilized equipment with *low* voltage high current output.

The unit illustrated is rated at 200 amperes, voltage range zero to 3 volts. Any voltage selected in range is maintained to within 50 millivolts over load variation from zero to 200 amperes, and with line voltage variation of plus or minus ten percent.

Voltage stabilization system includes motor-driven Powerstat and simple electronic pilot device. Principle is widely applicable to larger or smaller rectifier units. Descriptive data available from Green Electric Co., 130 Cedar Street, New York City.

New Coronet Slidefilm Series Announced

A new series of 35mm. slidefilms or filmstrips to be made from Picture Stories appearing in CORONET Magazine has been announced by the Society for Visual Education, Inc., of Chicago The new series will include eight slide-films to be released one each month from October, 1945, through May, 1946. Each slidefilm is accompanied by a reprint of the Picture Story in CORONET which serves as a teacher's manual. The slidefilms become the permanent property of those who receive them.

The October Picture Story is "THE LIBERATED" . . . a story of people who have been freed all over the world. It will be followed in November by "THE STORM" . . . a documentary story of storms. "THE GERMAN" is the subject for December. It will be an analytical story of the kind of people the Germans were before the war and what we may expect of them in post-war.

Shooting Production Under Fire

(Continued from Page 306)

Things went along fine as long as I was able to direct them in French. But the slave laborers were Russians, Poles, Yugoslavs, Czechs, and Greeks, who understood no French or English. The only alternative was sign language. I'm told I looked pretty funny giving them directions in pantomime, but strangely enough the sequence in which these people appeared turned out to be the most poignant and realistic in the picture.

Don was meanwhile having his own troubles with exposure. We had only a Weston 50 film available, and the weather was so overcast even at mid-day that we couldn't get an exposurable reading outdoors. So we found ourselves shooting exterior scenes with an array of floodlights for booster illumination.

We shot from just after sun-up to just before sundown every day, with our evenings given over to the writing of captions on the day's work and the planning of the next day's shooting schedule. Each night we would sit down together and decide just what we were going to shoot the next day — camera angles, lighting, action patterns, special effects—so that when we walked onto the set in the morning there were no arguments, confusion or waste of time. Each man knew exactly what he was going to do and we could go ahead and get what we wanted in the quickest possible time. Sometimes split-second timing was necessary in moving from one locale to another—but because of adequate pre-planning we never once missed our story.

When the shooting was finished I was ordered to London to work on the cutting, and spent several weeks at Army Pictorial Service making the rough cut, creating the opening montages from library stock, keying the narration, and selecting background sound and musical score.

This feature, released under the title: "G-5 in Action," was the first of a whole series of production documentaries which our unit continued to film under fire up until V-E Day. They varied in subject matter from "Yankee Ingenuity" to counter-sabotage. When the initial Rhine crossing was made at Remagen we filmed a documentary showing the attempts of Nazi underwater swimmers clad in rubber suits and towing large mines to blow up our bridges. For this film we had the camera in airplanes, on the turrets of landing craft at night with the illumination coming from giant searchlights on shore, and in a good many other improbable places. We almost got blown up a few times—but that, too, was all in the day's work.

The important point was that we had proved our commanding officer's theory, that fully pre-planned documentary films could be shot effectively under fire using a number of basic studio production techniques. We were satisfied.

Get it on our Story Board

Every

step

planned

in

advance

The Story Board is our way of taking the guess out of movie-making. Every step is plotted on paper beforehand so that you and we are in complete agreement.

Without Byron's *personal direction,* the Story Board might mean little. But together, they mean a picture you'll be proud of!

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Ampro Announces New "Premier-10" 16mm Projector

The Ampro Corporation this month announces the new Amprosound "Premier-10" sound-on-film 16mm projector, with aluminum castings throughout, equipped for both silent and sound film speeds and reverse operation.

This model is light, compact and portable, with extremely simplified design. It embodies the results of more than a decade of pre-war experience in building precision 16mm projectors, plus the knowledge gained from the rigorous tests to which Ampro machines have been subjected on far-spread fighting fronts. "Out of all this experience," says Advertising Manager W. F. Scranton, "has come a compact, sturdy 16mm projector—capable of providing continuous efficient operation under the most adverse conditions."

Special Awards

Special awards of jeweled pins to 249 employees of the Fairchild Camera & Instrument Corporation, New York, with more than five years of service, have been made by Sherman M. Fairchild, chairman of the board. Recipients included several persons who had been with the company since its establishment 25 years ago.

Blue Seal Cine Devices, Inc., Announced

J. Burgi Contner and Louis R. Morse have organized Blue Seal Cine Devices, Inc., to manufacture 16mm and 35mm sound recording, reproducing and projector equipment.

Contner is president of the new organization, and Morse, vice president and chief engineer. Contner was formerly president of the Cineflex Corporation, manufacturers of 35mm combat cameras for the Army Air Forces. Before the war he owned and operated Motion Picture Camera Supply and Blue Seal Sound Devices. He was one of the pioneers on sound recording equipment in the independent field. Blue Seal recording equipment is in operation throughout the world and also has been used by the Marine Corps, Office of Strategic Services, Army Air Forces and other government agencies. Contner is also a cinematographer and a member of The American Society of Cinematographers. Offices and factory of Blue Seal Cine Devices, Inc., are located at 137-74 Northern Blvd., Flushing, L.I., N.Y.

Cradle of Cinema

(Continued from Page 299)

On May 15, 1910, Edison announced that each and every film released by him will bear the register upon the film the fact that that film has received sanction of the National Board of Censorship of Motion Pictures, then established by the Peoples Institute of 318 East 15th Street, New York City. Slowly, and formidably, did the Edison Company begin to advertise the name of the star as in "The Piece of Lace," especially written by Edward W. Townsend for Mlle. Pilor Morin. Among the pictures produced and announced are the following:

"His Just Deserts" — Melodramatic, length 265 feet, listed as an iron foundry story, date of release February 4, 1910.

"The Surprise Party"—Comedy, length 365 feet, 1910.

"The Livingston Case" — a detective story, length 995 feet, 1910.

"An Equine Hero" — introducing Don Dulan's The World's Greatest Living Educated Horse, length 725 feet.

"A Queen of the Burlesque"—a rural comedy, length 260 feet.

An announcement of the completion of Richard Harding Davis's "Ransom Folly."

In the June 15, 1910, issue I found this letter published:

New York, May 14th, 1910.

The Edison Studio,
New York City, New York.

Gentlemen:

In my recent trip to Panama, I had occasion to stop in St. Louis and was attracted by the advertisement of a Moving Picture House, announcing the presentation of my story, "Pardners." I dropped in to see it and now take my first opportunity to express to you my sincere appreciation of the excellent manner in which you produced this. I was much impressed with the pains-taking and tireless methods which you employed at the New York Studio, when I witnessed the rehearsal of this picture; and it is gratifying to see such a result. You did full justice to the merits of the story and this promises well for the success of the further stories in the series of mine, the exclusive rights to which you have contracted for.

Faithfully yours,
REX BEACH.

There were no player credits, no directional or photographer credits, but now and then there was an author credited with the production of the film. In the early days, we find that the producer had nothing to sell the public but the name of a well known author. The public chose to know the names of the players as you will readily learn in this article. What really played a great part was the written review of the story, the title, releasing date and the footage. There were suggestions for music for piano to be played with each picture as per example on the film.

"A Case of Identity" suggestions are as follows:

At opening, Moderato "Amaranthus"— till man drops to floor.
Agitato—till tailors office.
Moderato — "Amarathus" till detective sees newspaper.
Agitato—till auto comes down street.
Gallop—"Que Vive" till deck of steamer.
Allegro—"Chant San Paroles" till stateroom.
Slow Waltz —"Roses Honeymoon"— till deckhand at work.
Barcarole temp—"Goodbye, My Lover, Goodbye" till detective sees writing on deck beam.
Agitato—till two sweethearts meet on deck.
Slow Waltz—"Roses Honeymoon" till detective enters stateroom.
Pizzicato—"Le Secret" (Intermezzo) till girl sees detective.
Agitato—till two men have struggle.
Dramatic—till detective makes exit with prisoner.
Slow Waltz—"Roses Honeymoon"—till finish.

Can you imagine the sorrow of the heroine, the sincere, heavy dramatic content of the story? Well, it's difficult to believe that the producers went to all this trouble, a mere thirty-five years ago.

On February 1st, 1911, Edison announced some of his best known writers, listing them as, Ellis Parker Butler, Richard Harding Davis, Roy Norton, Edward W. Townsend, Samuel Clemens (Mark Twain), Rex Beach, Thos. W. Hanshew, O'Henry, and John Luther-long as distinguished authors who write Edison scenarios. February 15th, 1911, he announced Miss Mary Fuller as a new Edison stock player. April 1, 1911, the Edison Company began to take cognizance of the importance of listing its players by name, then came, "Monsieur" drama, 1000 feet by Thomas W. Hanshew, with its players Marc McDermott, Nancy Avril, Miriam Nesbitt, Robert Conners. "Nell's Last Deal" 1000 feet, Mary Fuller, Frank McGlynn, Guy Coombs, Louis B. Foley. "The Strike at the Mines", 995 feet, Charles Ogle, Nancy Avril, Edwin A. Clark, Frank McGlynn, William West. "Silver Threads Among the Gold," 500 feet, Marc McDermott, Miriam Nesbitt, William Bechel. At all times the Kinetogram kept selling the New Edison model B, projection Kinetoscope with outside revolving shutter, guaranteed absolutely for one year, the cost was $225.00.

April 15th, 1911, "The Hunted Sentinel Tower," a legend of Morrow Castle, Cuba (made at Morrow Castle, in Cuba) listing the players as Herbert Prior, James Gordon and Mabel Trunnelle. As time rolled on, sets as well as acting changed for the better. Gladys Hulette, made her first appearance in a 500 foot release of June 7th, 1911, under the title of "Father's Dress Suit." She had just completed a triumph in a great Broadway success, "The Blue Bird."

It was about 1912 when Edison designed the "Home Kinetoscope" a portable projector with a three section film, which was run forwards then a shift of the lever moved the center of the film, while you cranked backwards, then shift again and crank forward to run the whole film. Edison produced all types of films for these projectors which were manufactured in great quantities. If you think you have any original ideas on film production, just look at this line-up, which anti-dated your idea by more than thirty years. Here are films released for the Home Kinetoscope under many classifications; these films were produced by Edison in 1914:

Sociological: "The Awakening of John Bond"—1000 feet produced in Cooperation with National Society for the Study and Prevention of Tuberculosis.

"Charlie's Reform"—1000 feet produced in cooperation with the Russell Sage Foundation.

"Children Who Labor"—995 feet, produced in cooperation with the National Labor Committee.

Historical: American History: "Battle of Bunker Hill," 1000 feet. "Capture of Fort Ticonderoga," 1000 feet. "Close of the American Revolution," 1000 feet. "Declaration of Independence," 995 feet.

English History: "Mary Stuart," 3005 feet. "Battle of Trafalgar," 1000 feet. "Tudor Princess," 2065 feet.

French History: "Man of Destiny," 1060 feet. "Prisoner of War," 995 feet. "Web of Fate," 390 feet.

Classical and Operatic: "Aida," 1000 feet. "Faust," 990 feet. "Michael Strogoff," 990 feet. "Peg Woffington," 990 feet. "The Three Musketeers," 1095 feet.

Juvenile: "Alice in Wonderland," 1000 feet. "Little Red Riding Hood," 530 feet. "Jack and the Beanstalk," 1000 feet. "Pied Piper of Hamelin," 1005 feet.

Seasonable: "Christmas Carol," 1005 feet. "Night Before Christmas," 800 feet. "Thanksgiving." "Decoration Day." "Fourth of July."

I can recollect about 1912 when I would take the elevated to the Edison Studio in the Bronx, in search of extra work. I remember too, playing kid parts with Yale Boss, then a featured child star. Because the down town studios were more accessible, I stopped visiting the Edison Studio until I was called there for work.

The present Filmcraft Studio is as busy a studio as any in this area. Musical shorts are produced here for Columbia Pictures release. Soundies are made, as well as commercial subjects and now and then a feature. Recently I had occasion to photograph a three reel film at the Filmcraft Studio, produced by the Emerson Yorke Studio, directed by Emerson Yorke for the National Tuberculosis Association, featuring Gene Lockhart, with a fine cast of players from many of the best Broadway plays.

I sincerely hope that some day, this studio will become a National Museum, sponsored by the Motion Picture Indus-

(Continued on Page 322)

Bell & Howell Company Given New Type Award

A new type of recognition for private industry, a flag awarded for outstanding record of employment and training of veterans of World War II, was bestowed for the first time today on Bell & Howell Company, pioneer Chicago manufacturer of optical and motion picture equipment. The award, first in a proposed nation-wide series, was made jointly by the National Association of Personnel Directors and the national organization of Disabled American Veterans. The ceremony was witnessed by 113 returned veterans who are already at work in the five Chicago plants of Bell & Howell and approximately 1,400 workers in the company's Lincolnwood plant, 7100 McCormick Boulevard. J. H. McNabb, president, accepted the award for his company.

Dr. F. C. Jeths, Illinois commander of Disabled American Veterans, told company workers and officials of the national program to encourage employment of veterans which his organization has undertaken in conjunction with the association of personnel directors. The program entails operation of placement offices for veterans in principal cities, patterned after the office which has been operating in Chicago since July 1, and the recognition of firms or industries by awards similar to the one made to Bell & Howell today.

Wilding in Full Production on Civilian Orders

Norman E. Wilding, president of Wilding Picture Productions, Inc., announces that their extensive schedule of wartime Navy productions is wound up and reconversion to civilian work has been gradually taking place over the last six months.

"The studios and personnel of the Wilding organization are in full production on a huge back-log of civilian orders. We have been fortunate in having received a clean-cut break on the majority of our Navy training film subjects and the personnel which has been occupied on Government work is now bending every effort to render prompt service to our civilian clientele," states Wilding. "We now enjoy the greatest back-log of civilian business in our history and is it any wonder, with the job industry has to do to incite the minds of their retail outlets and sales personnel to the new horizons of peace time, that they should turn to the visual medium which has so effectively proved its merit in the problems of training masses of people most effectively in the shortest length of time during our war period.

"Every effort is being made to expand our staffs with competent people in the New York and Cleveland offices and in the Detroit, Chicago and California studios to handle our ever-expanding schedule of pictures for old clients, as well as the many new accounts who have requested our counsel on visual training and sales promotion problems."

Craig Distributes New Cycon Metal Printer

Introduction of the new Cycon 5x7 Metal Printer for distribution throughout the United States has been announced by Craig Movie Supply Co., Los Angeles, Calif.

Bradley Heads New Project

The appointment of John G. Bradley, Chief of the Division of Motion Pictures and Sound Recordings in the National Archives, as Director of the new Motion Picture Project of the Library of Congress is announced by Luther Evans, Librarian of Congress.

CLEAR . . . . Clear as a Bell

Separate amplifier and speaker provides portable P.A. facilities.

Clarion-clear reproduction of every wave in the wide range of 16mm. recorded sound frequencies—whether it be speech, song, instrumental music, or sound effects—this you get for your films with your new DeVRY 16mm. sound-on-film projector: a 3-purpose unit that (1) SAFELY projects both sound and silent films; (2) that shows **both** black-and-white and color film without extra equipment; and (3) whose separately housed 25-watt amplifier and sturdy 12-inch electro-dynamic speaker afford portable Public Address facilities, indoors or out. DeVry Corporation, 1111 Armitage Ave., Chicago 14, Illinois.

Only 5-time winner of Army-Navy "E" award for motion picture sound equipment.

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Cable Address—SOUNDFILM

Production of Scientific Films for Biological and Medical Purposes

(Continued from Page 295)

be silent and with a minimum of captions. Captions should only clarify procedure and should be so made that they assist the fluid continuity of the film. Where possible it is desirable to make a silent and a sound version. Some take all their shots at sound speed so that a sound track can be added if desired.

Considering, then, the writing of the script for a teaching scientific film, a note should be made of all that is to be demonstrated and the demonstrations should then be split up into a series of stages or sections, beginning with the simpler and building up to the more complex. The script at this stage should, in fact, be more or less in the form of a series of lecture notes. If the script is not coherent, the film has no chance; it is likely to exaggerate the effects of imperfect planning. It is important to visualize as much as possible its appearance on the screen.

Using these notes as a basis, each part should be rewritten from the beginning, in full detail; every step in procedure should be put down. Particular points which should be stressed, which are likely to be missed or which may be difficult to understand, should be underlined or noted. Notes should be made of the approximate time required for each step. This is important as processes which may take place within the space of a few microseconds, or many months, have to be expanded or condensed so that they are demonstrated within the space of a few minutes; yet the audience must appreciate the relative time factors. Those parts which necessitate reference to the same subject of experiment should be carefully noted.

We now have all the information necessary for the writing of the shooting script with full camera instructions. With experience, it is possible to get a clear mental picture of the lens field, and to train oneself to think in terms of different focal lengths. When working with colleagues who have difficulty in appreciating the camera field, I use an optical viewfinder, such as that which can be detached from the Kodak Special, and ask them to view the fields from different angles and at different focal lengths. This is very satisfactory. It has resulted in requests for a lens with similar characteristics to the optical view finder. Lens computers might note this and produce a much-needed "zoom" lens for 16mm. work.

The writing of the shooting script with full instructions is probably the most difficult of all. Only those shots which are essential to the demonstration must be made, though, of course, it is better to take too much than too little, as this can be put right by the cutting, but reliance must not be placed on cutting and editing to correct mistakes. Many factors must now be considered. Can the utilization of some film technique assist in clarifying difficult points in the demonstration? Or, again, is it desirable to use accelerated or slowed motion? If it is decided that the motion should be accelerated, remember that all movements in the field are involved. For example, a slow change may be taking place in a subject in which the respirations are also visible; if less than the standard number of frames per second is taken, say four, then when the film is projected at normal rates, the picture will show such rapid movements of the whole subject that it will be difficult, if not impossible, to see what is going on. This can be overcome by arresting respiration during the shooting, provided it is possible, and does not affect the result, as in the case of an X-ray kinematographic record of the slow contraction waves of the stomach. If respiration cannot be arrested the difficulty might be surmounted by a series of dissolves. If, however, you wish to impress the audience with the gradualness of the change (and at the same time show the extent of the change), then a normal shot followed by split screen photography will do this very well, the split screen showing the same part before and after the change. It can be further extended to show the effects of two different procedures on the same organ. This technique has been used by the author to demonstrate the effects of two different types of drug on the cintractions and color of the spleen. It is also useful when comparison of blood pressure curves or other types of curves is desired.

There is no doubt that the time lapse work is of great value in kinemicrography and in the botanical field, in fact, much new information has been obtained by this method, so ably demonstrated by Warren H. Lewis and P. W. Gregory in their films on the developing ovum.

(To Be Continued Next Month)

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Through Editor's Finder

(Continued from Page 302)

starvation and disease in the lands of our Allies; to cause unemployment at home; to cause lonely hours in the lives of men who must stay overseas. America's Victory chest—your chest and mine—is helping to counteract this aftermath of war through the efforts of its 140 united agencies.

Remember that President Truman said in a speech on August ninth—"Europe is hungry. As the winter comes on the distress will increase. Desperate men are likely to destroy the structure of their society to find in the wreckage some substitute for hope. Unless we do what we can to help, we may lose next winter what we won at such terrible cost last spring." Our Victory Chest is going to try to take care of the distressed and the hungry.

The community services provided by the Victory Chest cannot be called charity. They are supported by everybody for everybody. They safeguard our community health, protect the community's children, help families and individuals who need help of any kind. Everybody benefits because everybody gives.

One of the great projects of United China Relief—an agency of your Victory Chest—is to provide seeds for the scorched earth of China. Whether it be relief for our Allies, comforts and relaxation for our armies of occupation, or help for returning veterans and others who need assistance in our own community, the 140 agencies of your Victory Chest are on the job. So, why not give at least one day's pay to your Victory Chest?

New Filmosound Library Releases Announced by B & H

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(Universal)
No. 2564—9 reels

The saga of our women ferry pilots, a civilian outfit, later admitted to the Army Air Force. (Loretta Young, Geraldine Fitzgerald, Anne Gwynne, Diana Barrymore) Available from September 17, 1945, for approved non-theatrical audiences.

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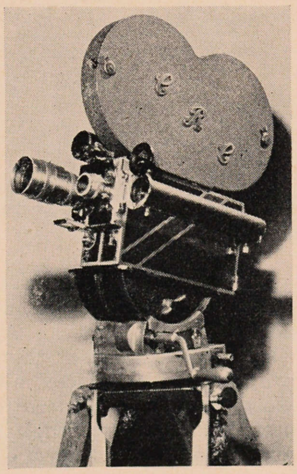

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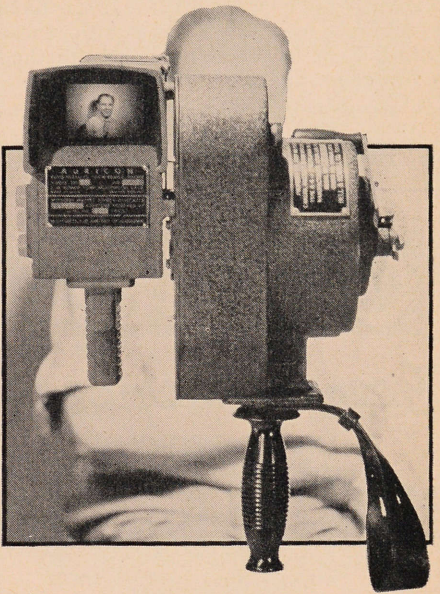

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MANUFACTURERS OF SOUND-ON-FILM RECORDING EQUIPMENT SINCE 1931

Cine-Chronized Sound

(Continued from Page 313)

the consequent "backlash," and breakage during rewinding), and these, after splicing, have been run through repeatedly with no trouble. Frankly, we have never been able to detect where these "splices" are by listening nor have they so far come apart.

A word about the permanence of recordings. The manufacturer claims that the recordings are permanent, until erased magnetically. We have had over sixty playbacks of one recording and so far can not detect any loss in volume or quality. The wire is made of medium carbon steel—and as such is subject to rust in a moist atmosphere, even though the wire is coated with a rust preventative grease. In three months of operation only one of our wires have so far shown any signs of rust or deterioration. However, the grease has caused some trouble by collecting in the recording slot. This results in the necessity of occasional cleaning of the slot to avoid fuzzy, weak recordings and reproductions. This can best be done by using a piece of bone or plastic ground down to .004" in thickness and utilizing it to scrape the dirt out of the slot.

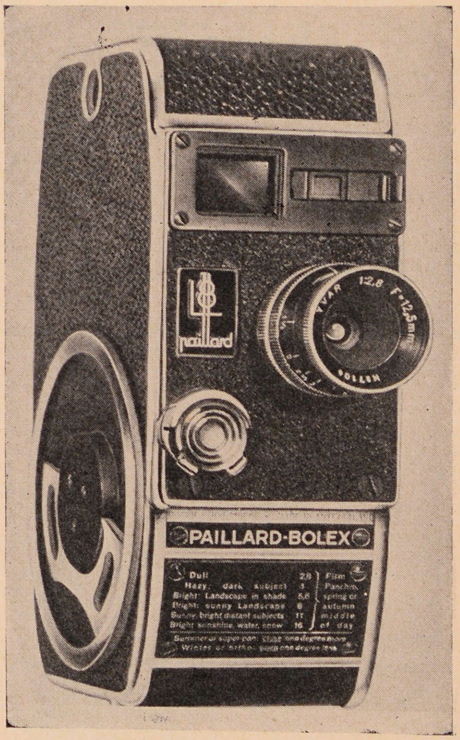
From the standpoint of acceptable quality, the wire must be run at the full speed of 400 revolutions per minute on the take-up spool. This limits the length of any one recording to a total of thirty-three minutes, where speech and music is concerned. At the 200 rpm speed of the take-up spool (this is accomplished by internally changing the belt driving the take-up spool), about an hour and six minutes of understandable speech may be recorded. However, at this speed there is a very serious loss of all frequencies above 2,000 cycles per second and a consequent muffling of some speech sounds. This speed is not recommended except where it is imperative that the longer operating time be used for a single spool.

Some or most of the preceding disadvantages may be remedied by the time the war is over or as further development progresses. Also it may be possible to mechanically link the recorder to projectors to maintain mechanical synchronization by means of cables for recording and reproduction purposes. If a synchronous motor is used in both the recorder and the projector an electrical interlock system or Selsyn drive could be used to maintain synchronization, similar to our present day "double system" film recorders. However, until something better comes along, the system of stroboscopic synchronization of projector and recorder now utilized, will work very well and with a minimum of effort on the part of the projectionist.

All in all, and in spite of the existing disadvantages, the advantages of the wire recorder as developed today offers to the amateur movie maker an inexpensive, simple, and practical method of adding sound to his home movies, be they 8mm., 16mm., or 35mm.

*** It is reported that Western Electric direct 16mm recording will now record an 8,000 cycle note on 16mm film.**

New Bolex L-8 Camera



The American Bolex Company has announced details of its new Bolex L-8 motion picture camera.

It is explained that this camera shies away from complicated mechanisms, but offers simplicity in operation with maximum photographic results. One feature stressed is this camera offers constant motor speed whether spring motor is fully wound or not. Camera operates at one speed only.

The new Bolex L-8 is equipped with the Kern-Paillard ½ inch f/2.8 lens in micrometer focusing mount.

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Research Council Adopts Release Print Revision

The Research Council of the Academy of Motion Picture Arts and Sciences has announced the adoption of the 9th revision in the Standard Release Print Leader, which is placed on all prints issued to theatres.

This Release Print Leader was first established by the Academy in 1931, and has been in use as an industry standard since that time. It specifies the markings on the beginning and end of every reel of release print sent to the theatre, to provide the projectionist with an easy means of properly threading up the projector and a visual signal on the screen for proper changeover from one reel to the next.

The principal revision just adopted specifies a change in the identification leader to include six frames on which is printed LENGTHWISE WITH THE FILM the reel number and the picture title. The inclusion of this information lengthwise with the film will be of material assistance to the projectionist in that he can now read the title and reel number much more easily when the reel is on the projection machine.

The Standard as revised is now under consideration by both the American Standards Association and the British Institute of Standards for possible eventual approval as an international standard.

This standardization was handled by the Research Council Basic Laboratory Committee, with J. M. Nickolaus, head of Metro-Goldwyn-Mayer Studio Laboratory, Chairman, and including George Crane, Michael Leshing, George Seid, Sidney Solow and Ray Wilkinson.

India Likes Movies

The people of India are enthusiastic movie fans and when their purchasing power increases, as it surely will, they may provide one of the greatest film markets of the world, according to F. P. Young, manager of the India branch of Western Electric Company, Ltd. Mr. Young has just returned to this country on leave after five years in India.

"At present there are only 2,000 cinemas in India for a population of over 400 millions," says Mr. Young, "but all theaters are wired for sound and over half use American equipment. Native films may run for a surprisingly long time, sometimes a full year.

Although film is rationed (now 12,000 feet per feature), Mr. Young points out that the number of showings is not rationed. Consequently there is a great backlog of pictures with not enough theaters in which to show them.

Mr. Young gives credit to the Indian government for a compulsory educational film program. To improve the education of the masses, the government produces films on such subjects as methods of agriculture, industry, and hygiene, and requires every cinema to show one of the films on every program.

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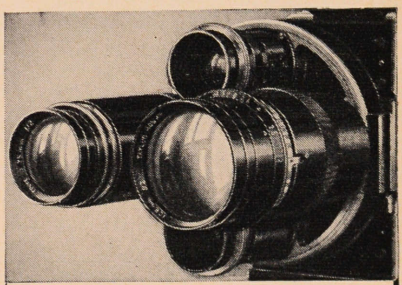

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Sound and the Amateur

(Continued from Page 304)

Evening Scenes

Liebestraum
In a Monastery Garden
Traumerei—Schumann
Evening Song—Schumann
The Poet Speaks—Schumann

Mountain Scenes

Kamennoi Ostrow . . . Cloister Scene—Rubenstein
Painted Desert . . . from Grand Canyon Suite—Grofe

Oriental Scenes

In a Persian Market

War Scenes—Semi-Martial

Coronation March . . . from The Prophet—Meyerbeer
Hungarian March—Berlloz
Hungarian Rhapsody—Liszt

Cradle of Cinema

(Continued from Page 316)

try. Here, should be housed personal effects, depicting film ventures and apparatus which were used by the companies, represented by such men as Edison, Laemmle, William Fox, Lewis J. Selznick, William A. Brady, Lubin, Kessel & Bauman and other pioneers who in a great measure were responsible for the rise of the film industry.

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Telefilm to Expand in 16mm Field

Plans for post-war expansion in the 16-millimeter film field have just been revealed by Joseph A. Thomas, president of the Telefilm Studios, in announcing the appointment of Ralf M. Spangler and Associates as public relations counselors and the Advertisers Production Agency, both of Los Angeles, to handle increased publicity and advertising programs on a national basis.

Thomas stated that the new Telefilm studios to be erected immediately on Hollywood Boulevard would be the most elaborately equipped 16-millimeter color film and sound plant in the world. Telefilm has produced films during the war for the government, Armed Forces, Lockheed, Douglas Aircraft, Standard Oil, Food Machinery Corporation, Santa Fe Railroad and other large corporations. Now that war-time shortages and restrictions will be removed, the studio's intention to become the "little MGM" of 16-millimeter will be realized, President Thomas declared.

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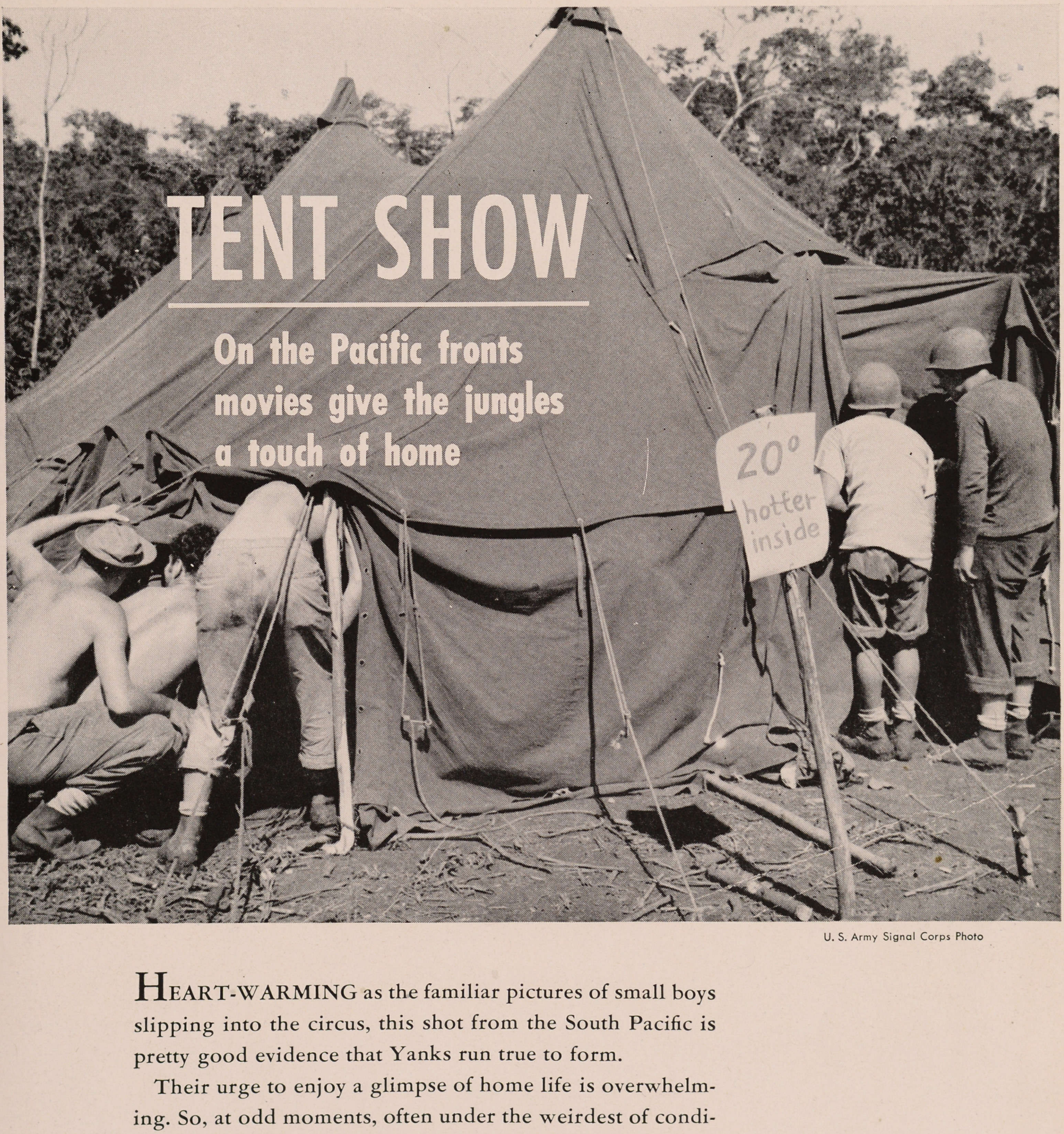
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U. S. Army Signal Corps Photo

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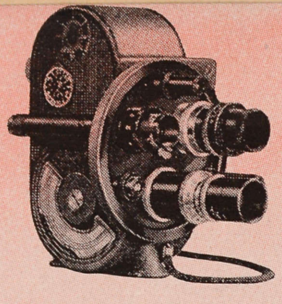
One of a series of advertisements by KODAK testifying to the achievements of the movies at war



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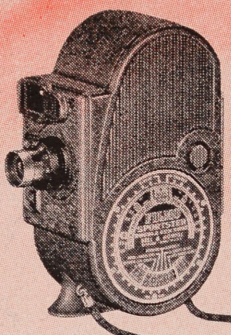

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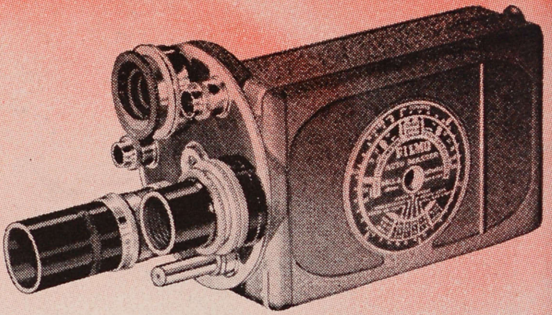

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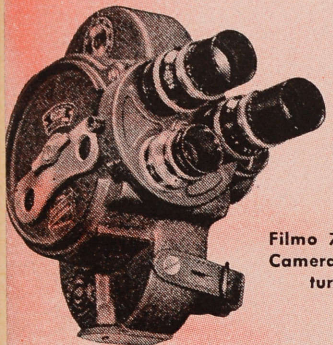
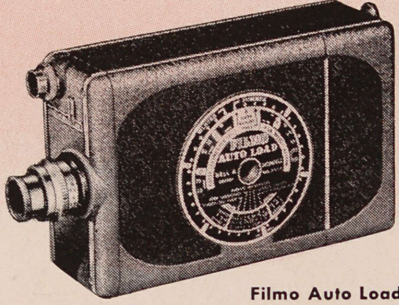


Filmo 70-D 16mm.
Camera with 3-lens
turret head



Filmo Auto Load 16mm.
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Dreaming About a
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By J. H. McNabb, President, Bell & Howell Company

Home movie cameras . . . and projectors, too . . . will soon begin to reappear in store windows.

But don't buy too hastily! Remember this: the *fine* equipment that you'll want . . . and *must* have to get movies of the quality your taste will demand . . . may be the *last* to become plentiful.

Why? Because makers of *fine* equipment will be engaged the longest in war production.

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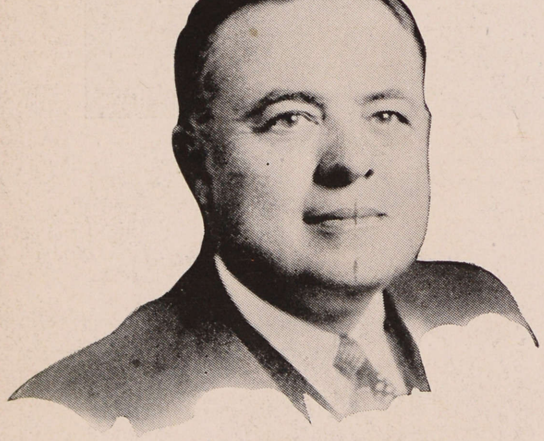

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